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CRYSTAL PALACE

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16 Coloured Photographs
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London Crystal
Palace

GENERAL GUIDE

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TO

CRYSTAL PALACE.

ABRIDGED AND EDITED BY HENRY GILLMAN.



WITH SIXTEEN COLOURED ILLUSTRATIONS.

(From Photographs by Russell & Sons, of Baker Street and Crystal Palace.)

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CRYSTAL PALACE



AT the close of the Great Exhibition of 1851 in Hyde Park, it was decided that the unique building, designed by Joseph Paxton—the first example of a new and striking style of architecture—should rise again in increased grandeur and beauty to form a Palace where, at all times protected from the inclement varieties of our climate, healthy recreation should be easily attainable; and which should contain art collections of a high educational character and of refining influence.

The building was accordingly transferred to its present site at Sydenham. It consisted, previous to the fire in 1866, when the north transept was destroyed, of a grand central nave, two side aisles, two main galleries, three transepts, and two wings, the whole length of the main building being 1,608 feet, and the wings 574 feet each, making a length of 2,756 feet, which with the 720 feet in the colonnade, leading from the London Brighton & South Coast railway station to the wings, gives a total length of 3,476 feet, or nearly three-quarters of a mile of ground covered with a transparent roof of glass.

A grand view is obtained of the Crystal Palace from either end of the Nave, and it may safely be said that there is no view in any other roofed structure like it. In great museums and public buildings, even though they may be filled with works of art, the visitor frequently experiences a sense of monotony; but of nature he never tires, and the singular charm that is felt by all in the Crystal Palace, although few may define it, is derived from spaciousness, light, and the juxtaposition of art and nature. The most careless saunterer up the broad highway of the Nave feels the refreshing influence of the growing trees and plants and splashing fountains, while his eye is delighted by the fine curves of archways and architectural lines, the rich ornamentation of the architectural Courts, the silent appeal of beautiful statuary. Under such conditions even the most ignorant feel the fascination of art and acquire new standards of thought.

The visitor on entering the Palace should make his way at once to the Central Transept, the arched roof of which rises 175 feet in height from the floor. The western end of this Transept is occupied by the great Orchestra capable of accommodating more than 4,000 performers, which was erected for the Great Triennial Handel Festivals, but which is

frequently used for other musical festivals and celebrations. In the centre of the Orchestra is the Grand Organ, built in 1857 by Messrs. Gray and Davison. It contains 4,568 speaking pipes. At the eastern end of the Transept are the apartments used by Members of the Royal Family when they visit the Crystal Palace. On the south side of the Transept, in the angle formed by the Nave and Transept, is the Concert Room, capable of seating over 3,000 persons. To the north, in a corresponding position, is the Theatre, in which nearly 2,000 spectators can be comfortably seated.

The Fine Art Courts.

TURNING towards the north, having the Great Orchestra and Organ on his left, and proceeding up the same side of the Nave, the visitor will commence his inspection of the Fine Art Courts. These are the most important and comprehensive series of Art-illustrations of their kind in the world, and are designed to convey a practical lesson not otherwise attainable by the masses. Specimens of the various phases through which the arts of Architecture, Sculpture, and Mural Decoration have passed are here presented in chronological sequence of styles, commencing from the earliest known period down to modern times—from the remote ages of Egyptian civilisation to the sixteenth century after Christ—a period of more than three thousand years. Thus may be gained, in practical fashion, an idea of the successive dates of civilisation which have from time to time arisen in the world, have changed or sunk into decadence, have been violently overthrown, or have passed away, by the aggressions of barbarians or by the no less degrading agency of sensual and enervating luxury.

Sculpture is the sister art of Architecture. Vainly in any part of the world will be sought a collection so universal in its features as that at the Crystal Palace, by means of which the progress of this beautiful art can be regularly traced.

The Courts are placed with their longer dimensions north and south; the small spaces intervening between the Courts are called *Vestibules*, and the long continuous gallery which runs at the back is called the *Corridor*. The Ancient Courts, on the left-hand side, from Egypt to the Alhambra, were arranged by Mr. Owen Jones, and executed under his personal superintendence. The Modern, or Christian Courts, on the opposite side of the Nave, were constructed, in like manner, by Mr. (afterwards Sir) Matthew Digby Wyatt.

The first Court, to approach from the Nave in front, is the Egyptian Court, by the side of which stand many interesting examples of classical sculpture, including the famous Toro Farnese, a work of great power, representing Dirce, the wife of Lycus, King of Thebes, tied to a wild bull, by which she was dragged about until she perished.

The Egyptian Court.

EGYPTIAN architecture is characterised by simplicity of construction, gigantic proportions, and massive solidity. The architectural works were almost entirely of stone, and many of them were excavations and shapings of rocks. The examples in this Court are not taken from any one building, but are illustrations of various styles, commencing with the earliest, and terminating with the latest, so that we are enabled to follow the gradual development of the art. Little change, however, was effected during its progress. The original solidity, so admirably suited to the requirements of the Egyptians, continued to the end; and religion forbade a

change in the conventional representations of those gods and kings which so extensively cover the temples and tombs.

Advancing from the North Nave up the short avenue of lions, cast from a pair brought from Egypt by Lord Prudhoe (afterwards Duke of Northumberland), we have before us the outer walls and columns of a temple, not taken from any one particular structure, but composed from various sources to illustrate Egyptian columns and capitals during the Ptolemaic period, somewhere about 300 years B.C. On the walls are coloured sunk-reliefs showing a king making offerings or receiving gifts from the gods. The capitals or heads of the columns are palm and lotus leaved; some showing the papyrus in its various stages of development, from the simple bud to the full-blown flower. On the frieze above the columns is a hieroglyphic inscription, stating that "In the seventeenth year of the reign of Victoria, the ruler of the waves, this Palace was erected and furnished with a thousand statues, a thousand plants, &c., like as a book for the use of the men of all countries." This inscription is repeated, with some slight additions, on the frieze of the interior of the Court. On the cornice of both the inside and outside of the Court are the names of Her Majesty and the Prince Consort, engraved in hieroglyphic characters, and also winged globes—the symbolic protecting deity of doorways.

After examining the representation on the walls of battle scenes, and the eight gigantic figures of Rameses the Great, which form the façade of another temple, we enter the colonnade of an early period, about 1300 B.C., and passing on we find ourselves in front of a tomb, copied from one at Beni Hassan, its date being about 1600 B.C. Close by is the fine statue of the Egyptian Antinous, and amidst other scattered statues will be found two circular-headed stones—copies of the celebrated Rosetta stone, from which Dr. Young and M. Champollion obtained a key to the deciphering of hieroglyphics. The stone is engraved in three characters: Hieroglyphic, Enchorial—the writing of the country—and Greek. The date of this interesting remnant of Egyptian manners and customs is about 200 years before the Christian era.

It should be remembered that nearly all the models introduced in this Court are very much below the size of the architectural remains which they represent. For example: the majority of the columns in the Temple of Karnak, at Thebes (see Illustration), are 47 feet high, and some are 62 feet. This temple was, perhaps, one of the largest and most interesting in Egypt; the principal portions are said to have been erected by Rameses II. about 1170 B.C. It seems to have been a fashion with the Theban kings to add to it during their respective reigns; and, as each monarch was anxious to outvie his predecessor, the size of the fabric threatened to become unbounded. Temples and tombs were the grand extravagances of the Egyptian kings.

The portion of Karnak here modelled, and shown in the illustration, is taken from the Hall of Columns, commenced by Osirei the First, and completed by his son, Rameses the Great, a most illustrious monarch, whose deeds are frequently recorded, and whose statue is found in many parts of Egypt.

The Greek Court.

THE overwhelming grandeur of Egypt, with its austere conventionalities, is here exchanged for true simplicity, great beauty, and ideality. This Court is a specimen of Greek architecture in the later period of the first or Doric order, and is taken, in part, from the Temple of Jupiter at Nemea, which was built about 400 years B.C., still within the verge of the highest period of Greek art. The colouring, with its blue, red, and yellow surfaces, blazoned with gold, produces an excellent effect. It was the object of the decorators to give to the whole of the architectural specimens in the Crystal Palace those colours which there is reason to know or to believe they originally possessed; to restore them, in fact, as far as possible, to their pristine state, in order that the imagination of the spectator might be safely conducted back in contemplation to the artistic characteristics of distant and distinctive ages.

We enter the Court through the central opening. This portion represents part of a Greek *agora*, or forum, which was used as a market, and also for public festivals, or political and other assemblies. Around the frieze in this central division are the names of the poets, artists, and philosophers of Greece, and of their most celebrated patrons, the list commencing immediately above the place of entrance with the blind poet Homer, and finishing with Anthemius, the architect of Saint Sophia at Constantinople. Through the opening in the back (west side) of the area, is seen a large model of the front of the noblest specimen of architecture, perhaps the finest building ever erected. This is the Parthenon, or Temple of Athéné, the goddess from whom the City of Athens takes its name.

The model was constructed with the most rigid accuracy by Mr. Penrose, then the greatest living authority on the subject of this building. It is two-ninths, or rather less than a quarter the size of the original. The Temple was originally profusely decorated with sculptures. Some of these were in the pediment over the columns of the front, as they are shown here. Others ran along the inside wall of the cloister or colonnade which surrounded the building. A great many of them were brought to England in 1802, by Lord Elgin, whence they are called the "Elgin Marbles." They are now in the British Museum, having been purchased in 1816 by the British nation for the sum of £35,000. Casts of some of the figures from the pediment will be found at the foot of the model on the right-hand side. The others alluded to, which formed the frieze within the cloister, are extended from end to end of the west wall of this long gallery, on both sides of the model. They represent the "Panathenaic Procession," a periodical festival in honour of the goddess.

The statues and groups in the Greek Court are some of the finest specimens of the school of Ancient Greece. On the left is the Jason, from the Louvre, a grand work of which there are many inferior antique copies. Here is also the Barberini Faun, a work of the best period of

Greek art; while in a corresponding position, on the other side, is the grand and famous Laocoön and his Sons, a group of heroic size found in the ruins of the Palace of Titus in 1506. The man who discovered this group was buried in the Araceli church, and honoured with an inscription recording the event on his tomb. It is the most powerful in expression of all the antique works of art. Next is the exquisite Danaid, found among the ruins of the Forum at Præneste. But in the centre of the Court are some veritable wonders of art—the masterpieces of sculpture at its noblest development. Foremost is the Venus Victrix, or Venus of Milo (1), so called from having been discovered in the island of Milo, the ancient Melos. It is possible that this was the identical statue of the temple, famous over all Greece for the superb dignity and purity of its lifelike but perfect ideality. Its grace is grandeur: noble feminine beauty as the impersonation of a goddess. The original is the gem of the Louvre. Beside the cast No. 1 is a second of the same statue, No. 1A, in which a very important difference will be noticed in the pose of the figure. The original is formed of two blocks of the finest Parian marble, that are joined imperceptibly below the transverse line of drapery. Ever since the discovery of the statue in 1820, some art critics pointed out what they maintained was an unnatural and improper twist in the figure; others defended their goddess with equal ardour; but no one could settle the dispute, for it was sacrilege to tamper with the marble by too close examination of the join. A time came, however, of necessity, for settling the question. When Paris was besieged by the Germans in 1870, the curators of the Louvre were impelled to secrete their treasure for mere safety. They dared to take the goddess from her pedestal, to separate the upper from the lower portion, and each was then enclosed in wool, covered by a strong case, and buried. When happier times came, the cases were disentombed, and replaced in the chamber appropriated to this Venus alone. It was then found that the parts of the grand statue had been joined imperfectly by the discoverers, and a quantity of lead needlessly introduced which distorted somewhat its original pose. The junction of the blocks was re-made with the greatest skill, and the figure reclaimed, what seemed to be impossible, an additional beauty. No. 1 is the original figure; No. 1A the figure as it now stands.

The Roman Court.

ON approaching this Court, the visitor will at once notice a new architectural element as useful as it is beautiful—namely, the ARCH, a feature that has been found susceptible of the greatest variety of treatment. Until within a recent period the credit of having first used the arch as an *architectural principle* was given to the Greek architects under Roman rule; but discoveries in Egypt, and more recently in Assyria by Layard and Botta, have shown that constructed and ornamented arches were frequently employed in architecture many hundred years before the Christian era. It is to be observed that architecture and sculpture had no original growth at Rome, and were not indigenous to the soil. Roman structures were modifications from the Greek, adapted to suit the requirements and tastes of the people; and thus it happened that the simple severity, purity, and ideality of early Greek art degenerated, under the Roman Empire, into the wanton luxuriousness that characterised its latest period. In comparing the Greek and Roman statues, we remark a grandeur of conception, a delicacy of sentiment, a poetical refinement of thought in the former, indicative of the highest artistic development with which we are acquainted. When Greece became merely a Roman province, that high excellence was already on the decline, and the dispersion of her artists, on the final subjugation of the country by Mummius, the Roman general, B.C. 146, hastened the descent. A large number of Grecian artists settled at Rome, where the sentiment of servitude, and the love of their masters for display, produced works which by degrees fell further and further from their glorious models, until richness of material, manual cunning, and a more than feminine weakness, characterised their principal productions; then the sculptor's art became degraded into a trade, in which all feeling for the ancient Greek excellence was for ever lost. Thus, in the transplanted art of Greece, serving its Roman masters, a material and sensual feeling more or less prevails, appealing to the passions rather than to the intellects and high imaginations of men. The

cumbrous dresses and armour which mark the properly Roman style, hide the graceful and powerful forms of Nature under the symbols of station and office, creating a species of political sculpture. It is very curious and instructive to notice at a glance the high intellectual expression of the great men of Greece whose busts will now be found at the entrance to the Sculpture Gallery, and to contrast their noble countenances with the material and sensual aspect of their conquerors, the Romans, who range peacefully close by: much of the past can be gleaned from such a comparison.

Entering the Roman Court through the central archway, we come into an apartment the walls of which are coloured in imitation of the porphyry, malachite, and rare marbles with which the Roman people loved to adorn their houses. This style of decoration appears to have been introduced a little before the Christian era; and so lavish were the Romans in supplying ornament for their homes, that the Emperor Augustus, dreading the result of the extravagance, endeavoured by his personal moderation to put a stop to the reckless expenditure; although it is recorded that the lofty exemplar was set up for imitation in vain.

In this Court are some very fine statues which have been recently removed from the Italian Court, the most notable being the monument of Giuliano de' Medici from San Lorenzo, Florence. On each side of this statue are the reclining figures Night and Day. The face of the latter is left rough-hewn by the poet-sculptor probably to express indistinctness. The face of Twilight on the opposite monument, though still in the rough, is more clearly defined. This is one of Michael Angelo's masterpieces, and is remarkably characteristic of the great sculptor's style. Other works by Michael Angelo include a group of a Virgin with the dead Christ, the Pietà in St. Peter's, Rome, and the wonderful statue of Moses. A sublime production close by is Raffaelle's beautiful work, Jonah and the Whale, from the Chigi Chapel at Rome.

In the Roman Court and its precincts will also be found highly finished models of the Pantheon and of the Coliseum restored, which it is interesting to compare with the present state of the ruin as seen in the model of the Roman Forum. Close by are several masterpieces of art under Roman rule, such as the celebrated Belvedere Apollo, the Diana, from the Louvre, and others of equal interest and beauty.

The Alhambra Court.

THE architectural sequence is now interrupted. We have arrived at one of those offshoots from a parent stem which flourished for a time, and then entirely disappeared: leaving examples of their art which either compel our wonder by the extraordinary novelty of the details, or excite our admiration to the highest pitch by the splendour and richness of the decorations. The Saracenic or Moresque architecture sprang from the Byzantine, the common parent of all subsequent styles, and the legitimate successor to the Roman system. Of the Moorish architecture which branched out from it, it will be sufficient to say here that the solid external structure was of plain, simple masonry; whilst the inside was literally covered, from end to end, with rich arabesque work in coloured stucco, and adorned with mosaic pavements, marble fountains, and sweet-smelling flowers.

This Court is a reproduction of a portion of the vast fortress-palace of the Alhambra, which was built about the middle of the thirteenth century. This grand fortress rises on a hill above the city of Granada (in the south of Spain), the capital of the Moorish kingdom of that name, which for two hundred and fifty years withstood the repeated attacks of the Christians, and was not finally reduced until 1492, by Ferdinand and Isabella. The Alhambra, under

Moorish rule, was the scene of the luxurious pleasures of the monarch, and the stage upon which many fearful crimes were enacted. Within its brilliant courts the king fell by the hand of the aspiring chief, who, in his turn, was cut down by an equally ambitious rival. Few spots can boast a more intimate association with the romantic than the Alhambra, until the Christians ejected the Moors from their splendid home, and the palace of the unbeliever became a Christian fortress.

The parts here reproduced are the far-famed Court of Lions, the Tribunal of Justice, the Hall of the Abencerrages, and the Divan. The outside of these courts is covered with diaper work, consisting of inscriptions in Arabic character, of conventional representation of flowers and of flowing decoration, over which the eye wanders, delighted with the harmony of the colouring and the variety of the ornament. Entering through the central archway, we see before us the fountain, supported by the lions that give name to the Court; and, through the archway opposite, the splendid fringe of the stalactite roof of the Hall of the Abencerrages, composed in the original of five thousand separate pieces, which key into and support each other. The Court of Lions here is 75 feet long, just two-thirds the length of the original; the columns are the same height and size as the columns of which they are restorations, and the arches that spring from them are also the actual size of the original arches. Over the columns is inscribed in Cufic characters, "*And there is no Conqueror but God.*" Round the basin of the fountain is an Arabic poem.

In the centre of this end of the North Nave is a large fountain, one of two which stood in the Tropical Department before its destruction by fire. They were designed by Signor Monti. The four figures which compose the lower portion are extremely beautiful works. They typify the four great families into which the human race is divided—the white, the copper, the red, and the black. The last is remarkable for the ideal poetry with which it is treated,

without the sacrifice of liberal truth. The fountain basin contains some of the most striking forms of tropical vegetation. The gigantic tree ferns round it are perhaps the most attractive features of the luxuriant vegetation of this portion of the Palace.

Close to the Refreshment Buffet is a door by which the visitor enters the North Tower Gardens, which are brilliantly illuminated on summer evenings. To the extreme right is another door by which the visitor can descend to the Aquariums, Salmon Hatchery, Aviaries, Monkey House, and Open-air Stage. In close proximity to this door are the Library and Public Reading Rooms, which are now open till the closing hour of the Palace.

The Byzantine Court.

THE visitor will now make the return journey to the Centre Transept through the series of courts on the east or garden side of the Palace. These are the Modern or Christian Courts. Christian architecture cannot be divided into nations as the Pagan was, but must be examined in periods. The first of these is illustrated in the Byzantine Court, so called because its origin was in Byzantium, the city of Constantine the Great, when Christianity first became the religion of the world. Thence it spread to other countries, and the Lombard and Romanesque style of Italy, the Rhenish of Germany, and our own Norman, are all closely allied to it; the main characteristics being round arches, short massive pillars, a profusion of surface ornaments, rich rather than bold, uncouth sculpture of the living form.

The Court includes examples of all the styles just named, cast from the actual buildings themselves. The Cloister which runs round its north, west, and part of the south side, is from St. John Lateran, at Rome; and there are doorways from the Anglo-Norman Churches of Kilpeck, Romsey, Shobden, Birkin, and Ely.

The English Mediæval Court.

ENTERING the Court from the Nave, we find, immediately facing us, the magnificent doorway from Rochester Cathedral, coloured so as to give an idea of its appearance when first erected. The statues and other subjects are of the highest interest with reference to the history of sculpture in England. In fact, they form a museum by which the visitor may obtain an adequate idea of the richness of our country in such art treasures.

The Early English style (1200-1300) illustrated in this Court with its simple, bold forms and severe contrasts of light and shadow, is shown in the doorways from Lincoln and Melton, and the Cloister on the Nave side of the Court. The Decorated or Middle-pointed style which succeeded it (1300-1400) is much more ornamented, and is softer, broader, and richer in character. In this style English art reached its climax; and the sculpture of the figures, and especially of the foliage, is most beautiful both in feeling and execution. Its examples are, the great double doorway from Tintern (leading from the Court into the Nave), the Easter Sepulchre from Hawton, sedilia from Southwell, monuments and niches from York, bosses from Lincoln, etc., etc. The Perpendicular style followed (1400-1500), in which the freedom of the sculpture is sensibly diminished, and a tendency to vertical lines very evident. Examples of this period are the fine font from Walsingham in the centre, monument of Bishop Beckwith, at Wells, pedestal from Henry VII.'s Chapel, doorway from Rochester, etc. The colours in this Court are not mere inventions, but have been carefully painted from those actually remaining on the monuments of each period. As a proof that this is not overdone, the visitor is referred to the arcade from Bishop Beckington's tomb at Wells (above the Rochester doorway on the Garden side), which is coloured in precise facsimile of the original, the difference being that that is faded, and this fresh.

The Renaissance Court.

In entering this Court the visitor is immediately struck with the total change in the character of its design, all the leading features of Gothic art being absolutely abandoned.

The rapid progress of civilisation during the 15th century, occasioned, in a great measure, by the introduction of printing, engendered in Italy a taste for ancient art and literature, and a yearning for the revival of the antique. In the year 1420 the dome of Florence Cathedral was established, as it were, the Renaissance school, which, first in Italy, and subsequently throughout England, France, and Germany, became more and more generally adopted as Gothic architecture gradually declined and fell into disuse.

The fountain in the centre of the Court is from the Château de Gaillon, in France; and on either side of the fountain are two bronze wells, from the Ducal Palace at Venice, the one to the left surmounted by a statue from the Goose Market, Nuremberg; that to the right by the figure of a Cupid, with a dolphin, from Florence. All the monuments here are of extraordinary interest, and will amply repay the most detailed examination. An unrivalled work of art is the great door of the Baptistry of Florence Cathedral, one of three designed and executed by Ghiberti, when he was only twenty-two years of age. Seven of the greatest artists of Italy competed, but the prize was awarded to Ghiberti, even by the competitors themselves. Michael Angelo, referring to these gates, declared that they were worthy of being the doors of Paradise. Another noble specimen of early Renaissance sculpture is the frieze of the Singers, by Luca della Robbia, from the organ loft in the same cathedral. Special attention should be drawn to one statue now placed in this Court, viz., that of St. Jerome, the masterpiece of Torrigiano. This, the only cast of it, was taken expressly for the Crystal Palace through the kind intervention of Cardinal Wiseman. The original is in terra-cotta, and was produced to decorate the quadrangle of the Buena Vista Convent at Seville.

The Italian Court.

THE architecture of this Court is founded on the finest palatial edifice in Rome—the Farnese Palace, commenced by the architect Antonio Sangallo, for Cardinal Farnese; and finished under the direction of Michael Angelo.

In the centre is the fountain of the Tartarughe, or "of the Tortoises," at Rome, designed by Giacomo della Porta. On the south side is a loggia or arcade, the interior of which is richly ornamented with copies of Raffaelle's celebrated frescoes in the Loggia of the Vatican Palace at Rome. They bear a close resemblance to the ornamental work discovered in various Roman ruins, and were indeed copied by Raffaelle from the Baths of Titus, discovered about that time.

On the walls of the Italian Vestibule will be seen copies in water-colours of the most celebrated paintings by the Old Masters. These copies were made by Samuel West, by whose skilful hand a force and power have been given to them, rivalling those qualities as exhibited in the originals.

The visitor must not fail to notice the wonderful cast of Perseus, which is placed in the Nave not far from the Italian Court. This is not only Benvenuto Cellini's best work, but one of the best of modern times. The Crystal Palace is indebted to the Duke of Sutherland for this fine cast, the only one in existence.

In close proximity to the Italian Court is the entrance to the handsome suite of rooms belonging to the Crystal Palace Club.

The Southern Courts and New Central Dining Rooms.

THE visitor will now cross the Centre Transept to the Southern Courts. Between those, on the left-hand side of the South Nave, is the entrance to the magnificent new Dining and Grill Rooms, overlooking the beautiful Gardens.

On the right-hand side of the South Nave is the Pompeian House, which belongs to the series of Fine Arts Courts; the other Southern Courts were built for Industrial purposes, though one of them, that next the Pompeian House, is appropriated now to an exhibition illustrative of Chinese Arts, and others are used as Entertainment Courts.

The Pompeian Court.

THIS represents the type of a Pompeian Villa as it existed nearly eighteen hundred years ago, when the cities of Herculaneum and Pompeii, beautifully situated on the shores of the Bay of Naples, were buried beneath the lava and ashes vomited forth by Vesuvius.

For upwards of sixteen hundred years these cities remained buried; but about the middle of the last century curiosity with respect to them was stirred, inquiry commenced, and excavations were attempted. As in the more recent case of Nineveh, but with still more satisfactory results, success at once crowned investigation. The material that had destroyed Herculaneum and Pompeii had also preserved them. That which had robbed them of life had also perpetuated their story in death. The cities were re-delivered to man so far undecayed, that he obtained actual, visible knowledge of the manner of life of one of the most remarkable people that ever governed the world. To the insight thus obtained, the visitor is indebted for the reproduction of the Pompeian House at the Crystal Palace, which represents a habitation of the time—complete in every respect.

On entering this unique and accurate representation of a Pompeian villa, through the doorway from the Nave, the visitor is warned by the words "*Cave canem*," to beware of the dog, which consists only of a mosaic representation of a dog on the pavement of the narrow passage leading into the open court or *atrium*, the part of the villa used as a reception-room for all visitors. The side doorways are more hospitable, and salute the visitor with *salve*—"welcome." In the centre of the Court is a shallow basin, called the *impluvium*, to catch the rain which falls from the sloping roofs above. Around the Court are the dormitories, or *cubicula*, so small as to be strangely inconsistent with our English ideas of domestic comfort, but the darkness and coolness of which would be very grateful in the burning climate of southern Italy. The other compartments, or *alæ*, which adjoin the entrances on the north and south sides of the *atrium*, were used, probably, as offices for business. Opposite to the doorway through which we entered, is the *tablinum*, or more private part of the dwelling-house, which was frequently separated from the *atrium* by a curtain, and into which visitors were only admitted by special invitation. Beyond this is the peristyle, so called from the many pillars which surround its open flower garden. Around the peristyle, and adjacent to each other, are several smaller and more private compartments, including a winter and summer dining-room, kitchen, dressing, and bath rooms, with the *thalamus* or bedchamber occupied by the master and mistress of the house. The elegant decorations which adorn the walls of this Court, and the various compartments of which it is comprised, are accurate copies of original paintings, often beautiful and varied in design, found *in situ* among the ruins, denoting on the part of the painter a high appreciation of the art of colouring.

Leaving the Pompeian House, the visitor will notice at each of the two corners of the South Transept a magnificent climbing plant of the *Rhus* species, which sends out its shoots twenty or thirty feet, forming a splendid screen of immense extent. In the South Transept itself he is surrounded by various groups of men, animals, and plants, so placed as to afford an opportunity of comparing the physical and social peculiarities of each branch of the great

human family. The figures were copied in each case from the life, and the greatest care has been taken to ensure accuracy in the dresses, weapons, and attitudes of the groups, which are arranged so as to present each nation or tribe in its most characteristic occupation. By this means a more vivid and abiding knowledge of the distinctive features, products, and habits of these extraordinary races may be gained, than from folios of written description. The name of Dr. Latham, by whom they were originally arranged, is a guarantee for the correctness of the ethnology. Amongst the figures are introduced some of the wild animals inhabiting the same regions.

New groups were presented by H.R.H. the Prince of Wales after the Indian and Colonial Exhibition. These are to be found to the right of the great clock. Amongst them may be mentioned the natives of Assam, Burma, the Punjab, Rajputana, Nepaul and Oude, Madras and Bengal, Jeypore, the Andaman Islands, etc., all of which are presented in their characteristic costumes, and are, in fact, produced by their fellow-countrymen.

The elaborately sculptured Screen which forms the south end of the Nave contains casts from the remarkable series of portrait statues of the Sovereigns of England, which were executed by the late Mr. Thomas for the Houses of Parliament. The screen was designed by Mr. (afterwards Sir) Digby Wyatt expressly to contain the statues which in the Parliament Houses are widely scattered. Immediately in front of it stands Marochetti's equestrian statue of Her Majesty; and, just in advance, as we look northward up the Nave—a view which must not escape us—is the celebrated

CRYSTAL FOUNTAIN,

the same that stood under the Transept of the Great Exhibition of 1851. It is, however, seen here in an *entourage* far more beautiful and picturesque. The gold-fish in the fountain basin, and the bright flowers and large ferns round the borders, always attract the attention of visitors. Some fine giant ferns (most of them from New Holland), with luxuriant foliage, grow above the surface of the water.

The School of Art, Science, and Literature.

THE private studios and class rooms of the Ladies' Division of the School of Art, Science, and Literature have just been removed from the North Nave to the South Wing, in which portion of the Palace the Educational Department of the Palace will in future be concentrated. There is a private entrance from the road to the studios and class rooms of the Ladies' Division. The School of Practical Engineering is in the South Tower, close to which a spacious Lecture Room has recently been erected. The entrance is on Anerley Hill, but from the Palace there is an entrance at the bottom of the first flight of stairs leading to the London, Brighton and South Coast Railway Station.

The Galleries.

HAVING pointed out the contents of the ground floor of the building as minutely as the limited means at our disposal will permit, we now propose to accompany the visitor through the Main Galleries, which are reached by convenient staircases on either side of the Naves. By ascending the staircase adjoining the Reading Room in the North Nave the visitor enters the Museum, in which is exhibited the raw materials employed in manufactures, demonstrating, by means of specimens, the various processes to which they are submitted in their adaptation to useful purposes.

Passing round the Concert Room Gallery we come to the Southern portion of the East Gallery where we find a remarkable collection of animals, which is designed to be illustrative of animal life by its characteristic incidents as well as by preserved specimens. It was accumulated at Wurtemberg, under the direction and by the earnest labour of M. Plouquet, the distinguished naturalist, and was one of the famous sights that attracted tourists to the town.

Continuing our walk, we must not omit, on reaching the Gallery, under the Great Clock (the dial of which is 40 feet in diameter, and the minute hand 19 feet long), to glance at the whole length of the Palace. Here we get a marvellously beautiful view of the interior of the building. We have the Crystal Fountain in the foreground, and the vista extends to the Monti Fountain. This Gallery is now called "The Crystal Palace Arcade," and is devoted to the purposes of a Fancy Fair.

Continuing our course into the Gallery on the western side, we enter

The Picture Gallery,

WHICH is filled with a collection of modern oil-paintings and water-colour drawings by eminent British and foreign artists. From this collection a number of pictures are every year selected for prizes in the

CRYSTAL PALACE ART UNION,

full particulars of which may be obtained on application at the office of the Superintendent of the Gallery.

Passing through the Main Gallery, and approaching the Great Orchestra, we come to the

VICTORIA CROSS GALLERY,

which contains a series of historical pictures, painted by the Chevalier Desanges, illustrating the famous actions which won for their heroes the Victoria Cross during the memorable years of the Crimean War and the Indian Mutiny.

In the Picture Gallery itself, and where we pass the gate of it, at the back of the Great Orchestra, we shall notice a number of busts. These form a portion of the Portrait Gallery of the Crystal Palace, which consists of busts of the great men of all periods and countries, from the earliest examples to the latest, so far as they can be collected. It is classified and arranged chronologically, but necessarily is scattered all over the building. (See pp. 34 to 55.) In the Picture Gallery many of the artists are placed, and beyond, in the Sculpture Gallery, will be found a large number of other famous men of the world.

The Modern Sculpture Collections.

REFERENCE has already been made to the universality of the Sculpture collections, and some of the more important examples by foreign sculptors have been mentioned in the notes on the Fine Art Courts. Unfortunately, the space available in this abridged Guide does not admit of a description of even the choicest specimens; it is proposed, however, to issue in the near future an illustrated descriptive catalogue of the almost unique Art Collections at the Crystal Palace. The schools that are best represented are the English, French, German (both that of Berlin, the leader of which is Rauch, and that of Munich, whose chief is Schwanthaler), and the Italian. The statues are generally arranged in the Naves and Transepts; and although the position of many of them is from time to time altered, some are permanently fixed, and all can be identified without difficulty.

At the west end of the South Transept is a famous equestrian statue, that of Charles I. of England, from the original at Charing Cross. It was designed and executed in 1633 by

Hubert Le Sueur, a French sculptor, pupil of the celebrated John of Bologna, but was not at the time raised on its intended site. During the civil wars, the Parliament, wanting men more than statues, sold it to John Rivet, a brazier, living in Holborn, by whom it was kept concealed until the restoration of Charles II., when it passed again into the hands of the Government, and was finally erected at Charing Cross in 1674. The pedestal is a work of the celebrated sculptor, Grinling Gibbons. In front is one of the national monuments of Germany—the memorial of Frederick the Great in Berlin, designed by Christian Rauch. The equestrian statue of the King deserves particular attention as one of the finest examples of modern portrait sculpture. The bas-reliefs on the plinth illustrate particular passages in the life of the monarch. On the northern side of this Transept is the original cast of a colossal statue of Queen Boadicea, executed for the London County Council by Thomas Thornycroft, by whom it has recently been presented to the Crystal Palace.

Passing round the upper end of the Crystal Fountain basin, to the eastern end of the Transept we shall find a superb work in the grand equestrian bronze statue of Bartolomeo Colleoni, the soldier of fortune, who fought on all sides in the petty Italian wars of his time, but died in the service of Venice in 1475, when the Senate decreed him this statue, which is the fine work of the celebrated Andrea del Verrocchio. In a corresponding position on the other side stands the equestrian statue of General Sir James Outram, G.C.B., by J. H. Foley, R.A. Close by is Donatello's grand bronze of Erasmo da Narni, nicknamed Gattamelata, who died in 1440. This was executed for the Signoria of Venice, and is at Padua. It was the first large equestrian statue of modern times. There is also the fine monument erected at Frankfort to the memory of the first printers (using the word in its modern sense)—Gutenberg, Faust, and Schœffer. The central figure represents Gutenberg, who rests an arm on the shoulder of each of his fellow-workmen. The original is by Baron Launitz. Near the Gutenberg monument is a stately equestrian statue of Francis I., by Clesinger, of Paris. The countenance is strikingly like the authentic portraits of this king, and well presents the character of the man. In a

corresponding position on the other side is Marochetti's statue of Richard Cœur de Lion, calling to mind a curious contrast in the chivalry of the two kings. In this part of the Transept there is also a grand equestrian statue by G. F. Watts, R.A., of Hugh Lupus, the first Earl of Chester; and an equestrian group, Duncan's Horses, by Adrian Jones.

ENGLISH SCULPTURE.

By John Bacon.

THE ELEMENTS. Four oval bas-reliefs.
A, Earth; B, Air; C, Fire; D, Water. In a florid ornamental style.

By Edward Hedges Baily, R.A., F.R.S.

A NYMPH PREPARING TO BATHE. Statue.
Life size.

THE TIRED HUNTER. Statue. Life size.
These two companion statues gained a medal in the Great Exhibition of 1851.

APOLLO DISCHARGING HIS BOW. Statue.
An early work of the artist.

EVE LISTENING. Statue. Life size.
Executed in marble for Joseph Neeld, Esq., M.P.

By John Bell.

UNA AND THE LION. Group. Small life size.
DOROTHEA. Statuette.

JANE SHORE. Statue. Life size.

THE MAID OF SARAGOSSA. Statue. Life size.

ANDROMEDA. Statue. Life size.

The original statue, which was exhibited in bronze in the Great Exhibition of 1851, belongs to Her Majesty, and adorns a fountain at Osborne. Classical style.

THE INFANT HERCULES. Statue. Life size.
In the act of strangling the serpent which had attacked him in his cradle.

THE BROTHER AND SISTER. Group.

FIGURATIVE GROUPS, representing Birmingham, Sheffield, Australia, and California.

These colossal statues are placed on the Terrace. They were designed to give illustrations of the character, nature, and chief occupations of the places they represent.

By James Crawford.

THE DANCERS. Companion statues. Life size.

SMALL MODEL of a Monument proposed to be erected to Washington, in the city which bears his name.

By John Gibson, R.A.

- VENUS VINCITRICE. Statue. Life size.
FLORA. Statue. Small life size.
CUPID DISGUISED AS A SHEPHERD BOY.
Statue. Life size.
A WOUNDED AMAZON. Statue. Larger than
life.
NARCISSUS. Statue. Small life size.
AURORA. Statue. Life size.
VENUS AND CUPID. Group. Life size.
THE HUNTER. Statue. Life size.
This fine statue represents a young Greek hunter
restraining his dog in a leash. The original
marble, executed for the Earl of Yarborough,
was in the Great Exhibition of 1851.
PSYCHE BORNE BY THE ZEPHYRS. Group.
HYLAS AND THE NYMPHS. Group. Life size.
CUPID WITH A BUTTERFLY. Statue. Life size.
THE HOURS LEAD FORTH THE HORSES OF
THE SUN. Bas-relief.
WILLIAM HUSKISSON. Statue. Life size.

By John Lawlor.

- THE EMIGRANT. Statue. Small life size.
TWO BOYS WRESTLING. Group.
A BATHING NYMPH. Statue. Small life size.

By James Legrew.

- SAMSON. Colossal Statue.
MUSIDORA. Statue. Life size.
MURDER OF THE INNOCENTS. Group life
size.

By J. G. Lough.

- MILO. Colossal Statue.
SATAN. Colossal Statue, seated.
ARIEL. Statue. Small life size.
The marble is in the possession of the Duke of
Sutherland.
TITANIA. Statue. Small life size.
PUCK. Statue.
These two form part of a series of figures from
Shakespeare, in the picturesque style.
DAVID. Statue. Life size.
Modelled in 1829. The original marble is in the
possession of Earl Grey, at Howick.
THE MOURNERS. Group. Life size.
A dead warrior lying on the earth is mourned
over by a desolate female figure. His horse
stands by with head drooping. Picturesque style.

By Laurence Macdonald.

- ANDROMEDA. Statue. Life size.
ULYSSES. Statue. Heroic size.

By Patrick Macdowell.

- EUROPE. Original Model of Angle Group of
Albert Memorial, Kensington Gardens.

By William Calder Marshall, R.A.

- THE FIRST WHISPER OF LOVE. Group. Life
size.
A DANCING GIRL. Statue. Small life size.
SABRINA. Statue. Small life size.
The subject is from Milton's "Comus."
THE POET CHAUCER. Statue. Life size.
Standing.

A NYMPH OF DIANA. Statue.

FIGURATIVE GROUP REPRESENTING GLASGOW.
(On Terrace.)

AJAX PRAYING FOR LIGHT. Colossal Statue.

LADY GODIVA.

A GROUP.

By Thomas Milnes.

ORIGINAL MODELS OF LIONS. From Saltaire.
Representing War, Peace, Determination,
and Vigilance.

By J. Richardson.

MERCURY. Statue. Seated figure, life size.

By B. E. Spence.

LAVINIA. Statue. Life size.

HIGHLAND MARY. Statue. Life size.

FLORA. Statue. Life size.

By William Theed.

NARCISSUS. Statue. Life size.

PSYCHE. Statue. Small life size.

She stands in a pensive attitude, holding the bow
of Cupid. Executed in marble at Rome for the
Queen, and now at Osborne.

AFRICA. Original Model of Angle Group of the
Albert Memorial, South Kensington.

By Frederick Thrupp.

A BOY WITH A BUTTERFLY. Statue. Life size.

A GIRL WITH A PET BIRD. Statuette.

By Sir Richard Westmacott, R.A.

PSYCHE. Statue. Small life size.

The original marble is in the gallery of the Duke
of Bedford, at Woburn Abbey.

A YOUNG NYMPH. Statue. Small life size.

She is in the act of unclasping her zone. The
original marble is in the possession of the Earl
of Carlisle.

By Richard Westmacott, Jun., R.A.

A FAUN WITH CYMBALS. Statue. Life size.

The statue in marble was executed for the Duke
of Devonshire.

DAVID. Statue. Life size.

As conqueror of Goliath.

VENUS AND CUPID. Group. Life size.

By Richard Wyatt.

INO AND BACCHUS. Group. Life size.

CUPID AND THE NYMPH EUCHARIS.

A NYMPH. Statue. Small life size.

A NYMPH ENTERING THE BATH. Small life
size.

A NYMPH ABOUT TO BATHE. Statue. Life
size.

A HUNTRESS. Statue. Life size.

A NYMPH OF DIANA.

ZEPHYR WOOGING FLORA. Group. Life size.

PENELOPE. Statue. Life size, standing.

This statue was executed in marble for the Queen,
and is now in the private apartments of Windsor
Castle.

FRENCH SCULPTURE.

Auguste Barré.

BACCHANTE. Statue. Life size.

Francis Joseph Bosio.

THE NYMPH SALMACIS. Statue. Small life size.

Pierre Cartelier.

MODESTY. Statue. Life size.

Antoine-Denis Chaudet.

CUPID. Statue. Life size.

CYPARISSUS. Statue. Life size.

A DOG.

Antoine-Laurent Dantan.

A NEAPOLITAN GIRL. Statue. Life size.

ADMIRAL DUQUESNE. Colossal statue.

Joseph Debay.

THE THREE FATES. Group. Larger than life.

Jean-Baptiste-Joseph Debay.

THE CHASE. Group. Life size.

MODESTY AND LOVE. Group. Life size.

Auguste Debay.

THE FIRST CRADLE (Le Premier Berceau).
Group. Life size.

Louis Desprez.

L'INGÉNUITÉ (SIMPLICITY). Statue.

Francesco Duret.

A NEAPOLITAN DANCER. Statue. Small life size.

A NEAPOLITAN IMPROVISATORE. Statue. Life size.

MERCURY. Statue.

Antoine Etex.

CAIN. Colossal group. Marble.

C. Fraikin.

CUPID CAPTIVE. Group. Life size. Marble.

Pierre-François-Gregoire Giraud.

A DOG.

Claude-Baptiste-Eugène Guillaume.

AN ITALIAN MOWER.

Eugène-Louis Lequesne.

A DANCING FAUN. Statue. Life size.

Charles-François Lebœuf Nanteuil.

EURYDICE. Statue. Life size.

Theodore Phyffers.

CHARITY. A small group.

J. M. Pollet, of Paris.

NIGHT. Statue. Life size.

James Pradier.

VENUS DISARMING CUPID. Group. Life size.

A CHILD. Recumbent Statue.

Pierre Puget.

MILO OF CROTONA. Colossal group.

Etienne-Jules Ramey.

INNOCENCE. Statue. Small life size.

ITALIAN SCULPTURE.

Lorenzo Bartolini.

VENUS. Statue. Life size.
A GIRL PRAYING. Statue. Life size.
CHARITY. Group. Larger than life.

G. M. Benzoni.

CUPID DISGUISED IN A LAMB'S SKIN. Statue.
Small life size.
DIANA. Statue. Life size.

Bienaimé.

PSYCHE. Statue. Life size. Marble.

Antonio Canova.

THE THREE GRACES. Group. Life size.
VENUS AND ADONIS. Group. Life size.
ENDYMION. Statue. Life size.
NYMPH WITH CUPID. Group. Life size.
PARIS. Statue. Heroic size.
TERPSICHORE. Statue. Life size.
VENUS. Statue. Life size.
VENUS LEAVING THE BATH. Statue. Life size.
HEBE. Statue. Life size.
PSYCHE. Statue. Life size.
MARS AND VENUS. Group. Heroic size.
DANCING GIRL. Statue. Life size.
"La Dansatrice" appears in the act of stepping forward, lightly and gaily, with her hands at her sides.

DANCING GIRL. Statue. Life size.
"La Dansatrice" in repose.
THE MAGDALENE. Statue. Life size.
PERSEUS. Statue. Heroic size.
POPE CLEMENT XIII.
Exceedingly fine both as a statue and a work of art.

Giuseppi Dini.

THE MURDER OF THE INNOCENTS. Colossal Group.

J. Dupré.

THE DEAD BODY OF ABEL. Statue larger than life.

Pietro Magni.

DAVID. Statue. Life size.

A GIRL SEWING. Statue.

THE FIRST STEPS, OR THE ITALIAN MOTHER.

Raphael Monti.

ITALY. Allegorical Statue. Colossal.
VERITAS (TRUTH). Statue. Life size.
EVE. Statue. Life size.

Giuseppi Obici.

MELANCHOLY. Statue. Life size.

Rinaldo Rinaldi.

EVE. Statue. Life size.
MELPOMENE. Statue. Life size.
HOPE. Statue.

Giovanni Rossetti.

ESMERALDA. Statue. Life size.
GREEK SLAVE. Statue. Life size.

Abbondio Sangiorgio.

CASTOR AND POLLUX. Two Colossal Equestrian Statues.
From the gates of the Royal Palace at Turin.

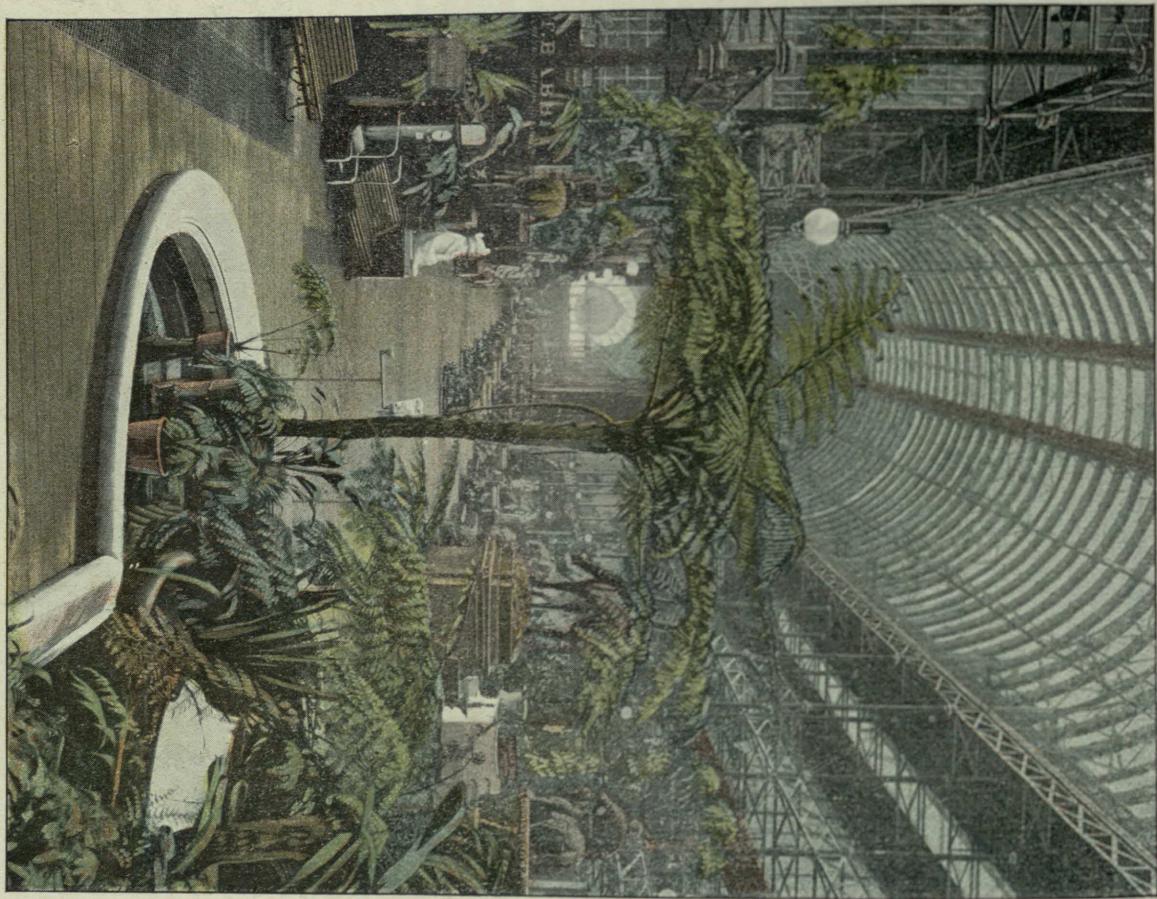
Strazzi Strazza.

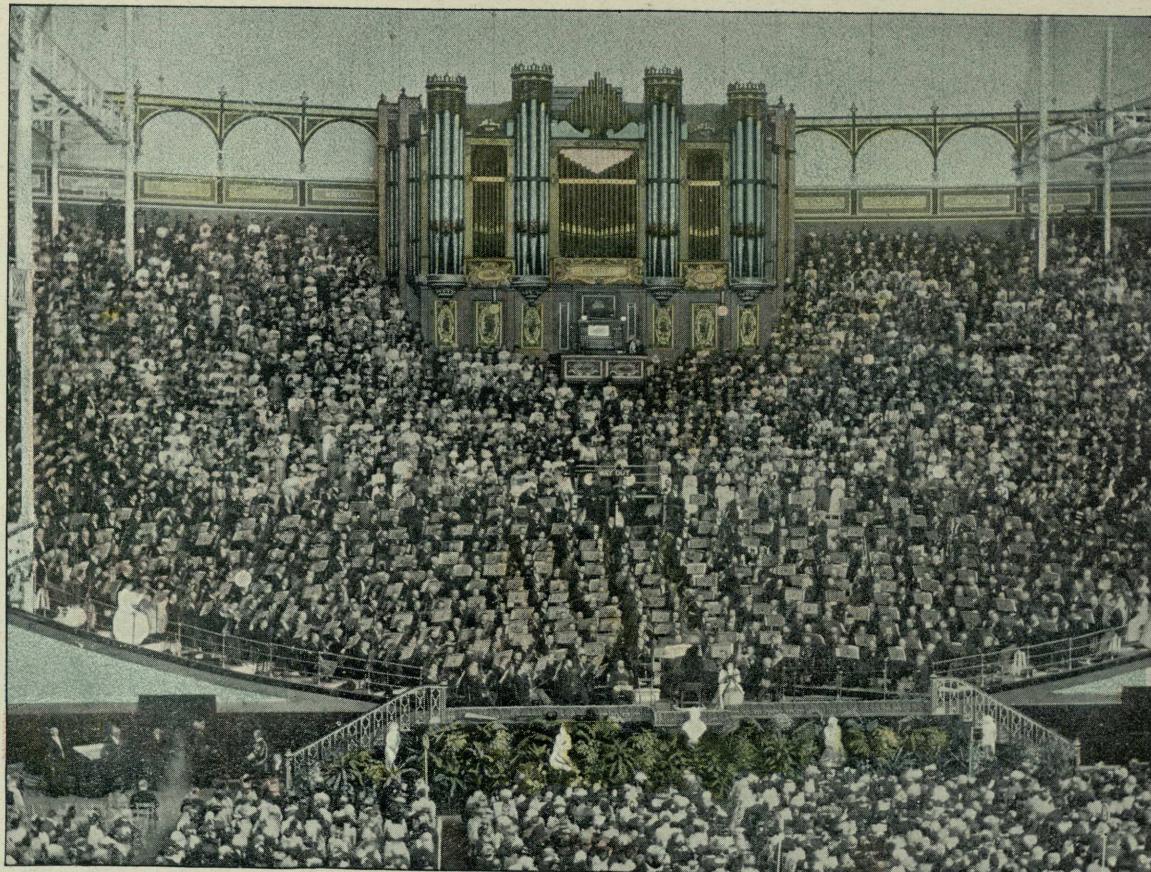
AUDACITY (L'AUDACE). Statue. Small life size.
THE PERI. Statue. Life size.



THE GREAT CENTRE FOUNTAIN.

THE GRAND NAVE



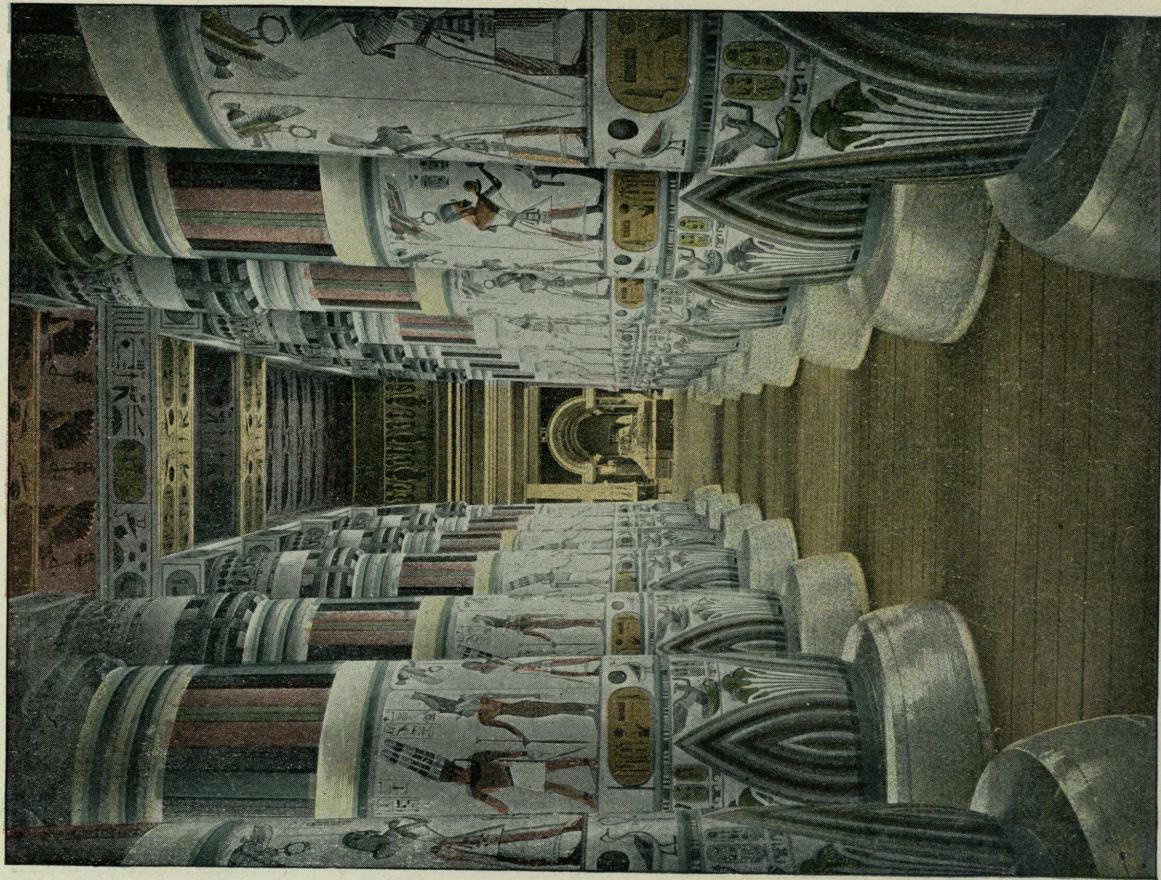


THE HANDEL FESTIVAL CHOIR.



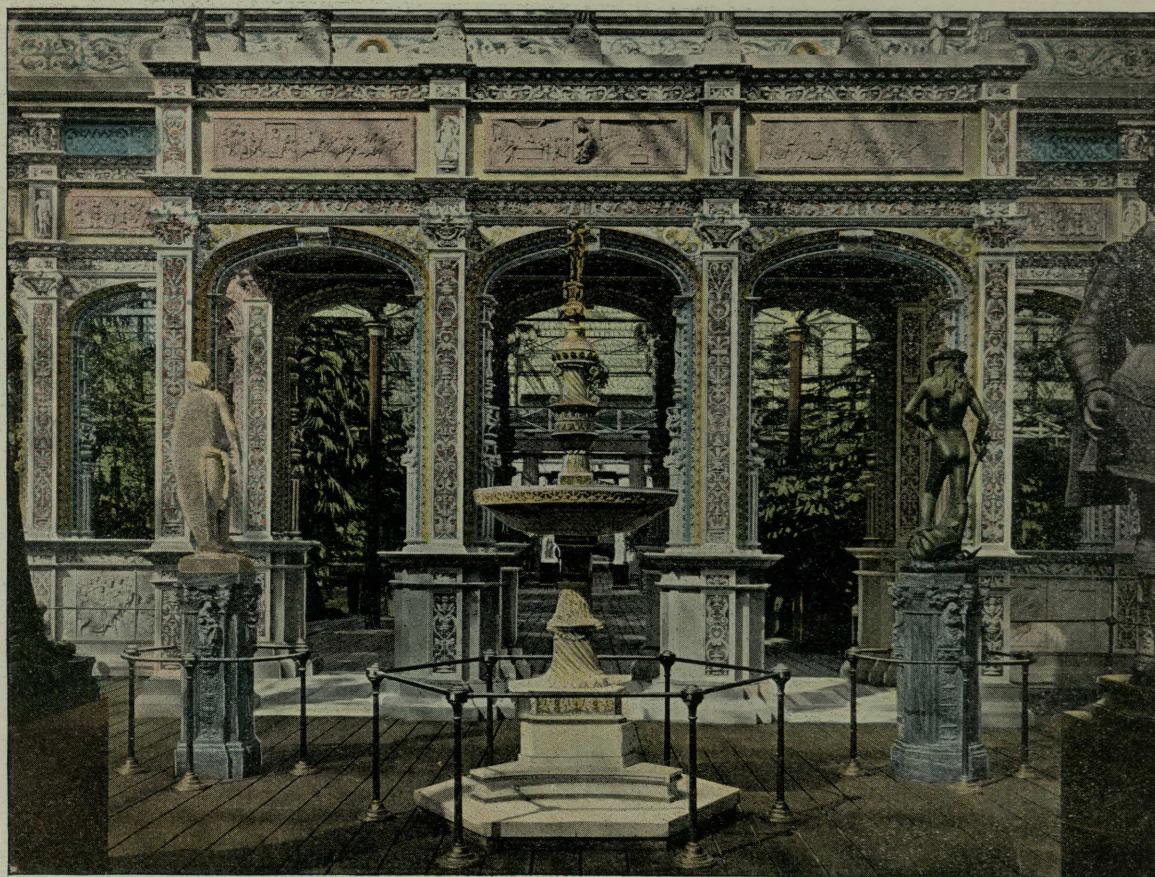
THE ALHAMBRA COURT.

THE EGYPTIAN COURT.

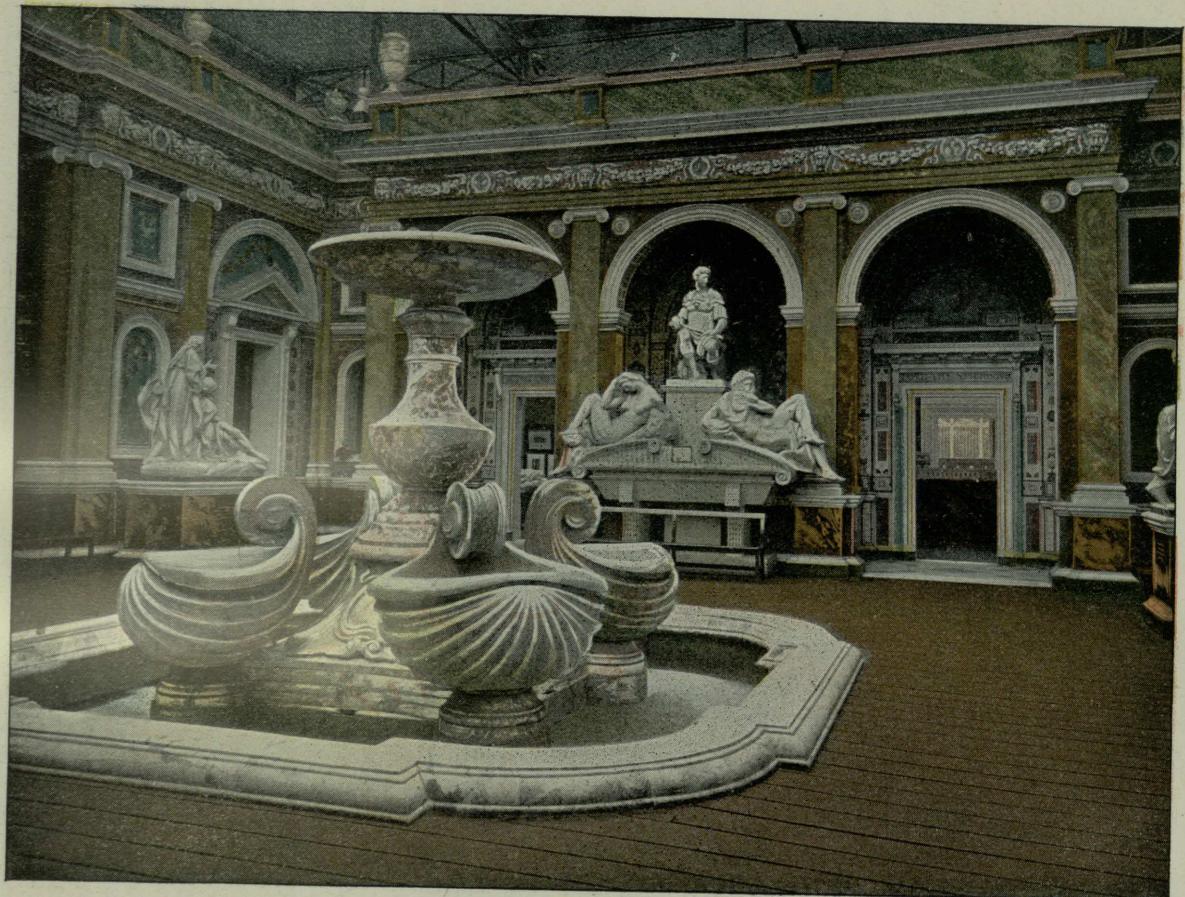




THE MEDIÆVAL COURT.



THE RENAISSANCE COURT.



THE ITALIAN COURT



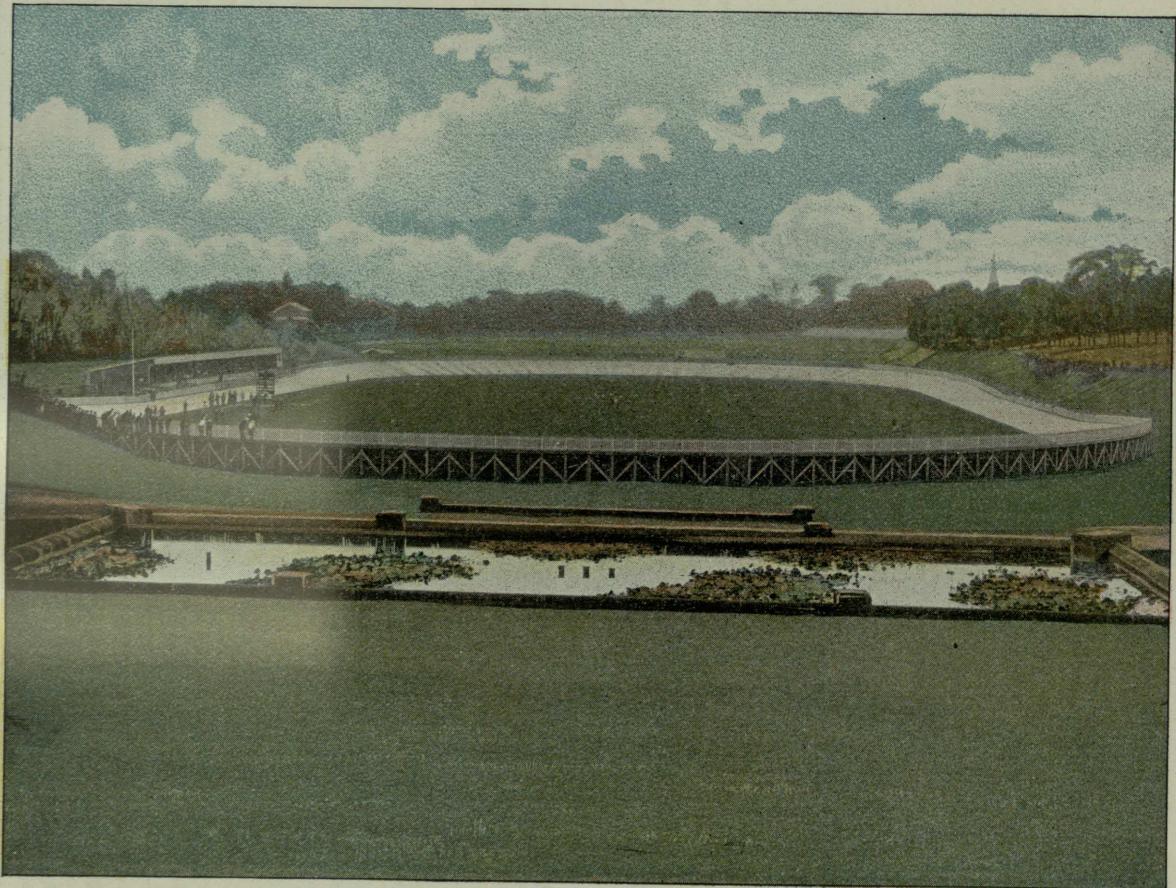
THE POMPEIAN HOUSE.



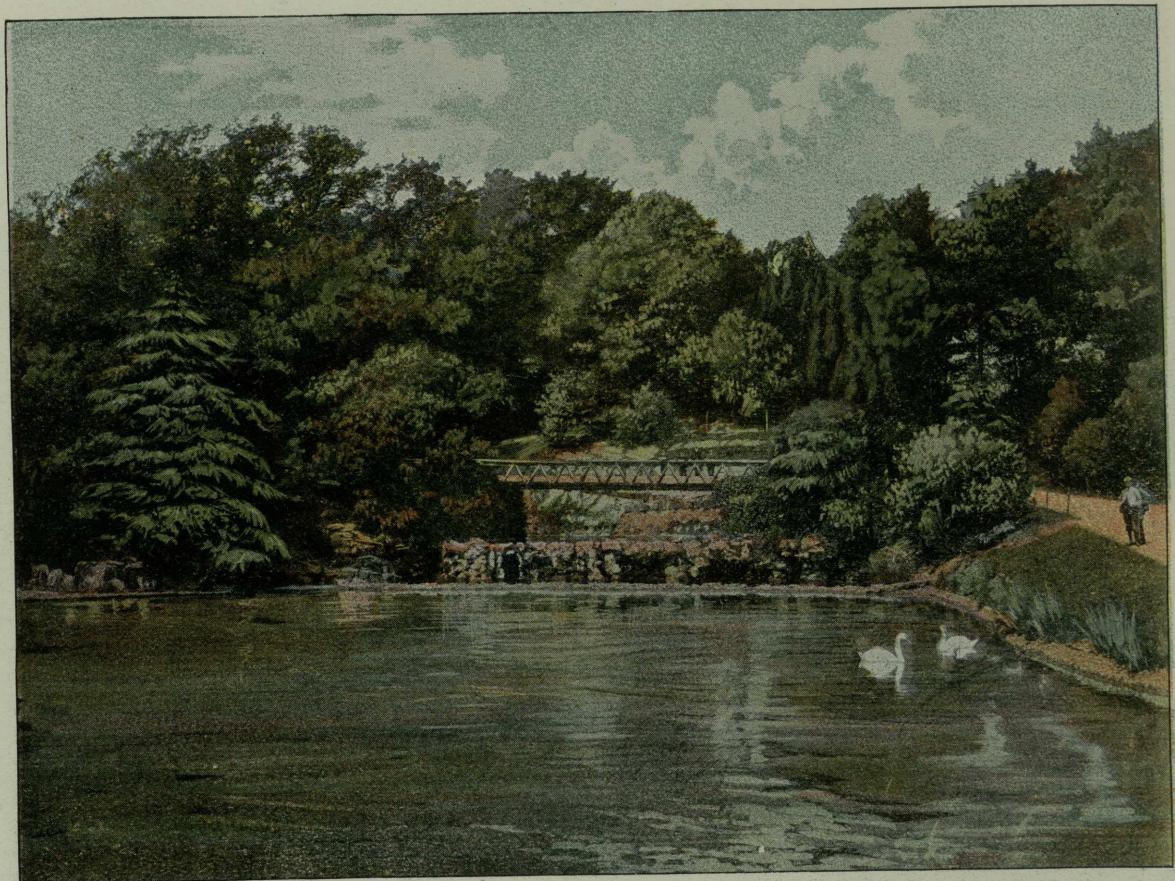
THE LOWER LAKE WITH MODELS OF EXTINCT ANIMALS.



THE LOWER LAKE. DEVOTED TO BOATING AND FISHING.



THE CYCLE TRACK.



VIEW OF LOWER LAKE SPANNED BY RUSTIC BRIDGE



VIEW OF LOWER LAKE, DEVOTED TO BOATING AND AQUATIC SPORTS.



THE CRICKET GROUND.



THE FOOTBALL GROUND.

GERMAN SCULPTURE.

G. Blaeser.

MINERVA PROTECTING A WARRIOR. Group.
Small life size.

Friedrich Brugger.

THE CENTAUR CHIRON INSTRUCTING THE
YOUNG ACHILLES. Small group.

Heinrich von Dannecker.

HECTOR. Statue. Larger than life.
A NYMPH. Statue. Larger than life.

Friedrich Drake.

A GIRL BEARING FRUIT. Colossal statue.
VASE. Colossal.

Ernest Hähnel.

MEDICINE. Statue. Small life size.
A BACCHANAL. Alto-relievo. Life size.

Johann Halbig.

FRANCONIA. Colossal statue.

Schmidt von der Launitz.

ERATO. Statue. Small life size.
JOHAN GUTENBERG. Monumental group.

Johan Ernest Mayer.

HOMER. Statue. Life size.
THUCYDIDES. Statue. Life size.

Christian Rauch.

A CHILD PRAYING. Statue. Life size.
A BOY HOLDING A SHELL. Statue. Small
life size.
A DANAÏDE. Statue. Life size.
A VICTORY. Statue. Life size.
Crowned with laurel and holding a branch of laurel.
A VICTORY. Statue. Life size.
Crowned with oak and holding the bough of oak.
A VICTORY. Statue. Life size.
Crowned with olive and holding the olive bough.
A VICTORY. Statue. Life size.
Lifting the laurel crown from her own brow, as if in
the act to bestow it on a victor.
A VICTORY. Statue. Life size.
Holding the palm branch and stepping forward.
These five noble and poetical figures were executed
by Rauch for the Valhalla, or "Temple of Fame,"
near Ratisbon.
A VICTORY. Statue. Life size.
Seated on a throne, and in the act of distributing
crowns of laurel.
PUBLIC HAPPINESS. Statue. Life size.
THE MAIDEN ON THE STAG. Statuette.
AN EAGLE. Statue. Life size.
TWO STAGS. Recumbent.
From the entrance to the Public Gardens at Berlin.
EQUESTRIAN STATUE OF FREDERIC THE
GREAT, KING OF PRUSSIA. The original
life-size model for the colossal bronze
statue.
THE CARDINAL VIRTUES. Four seated statues.

Ernest-Frederic-Augustus Rietschel.

- A "PIETÀ." Group. Life size.
CUPIDS RIDING ON PANTHERS. Two bas-reliefs.
THE CHRIST-ANGEL (CHRIST-ENGEL). Bas-reliefs.
MORNING, NOON, NIGHT, DAWN. Four bas-reliefs.
LESSING. Colossal statue, erected in Brunswick in 1851.

Schlottauer, of Munich.

- A MADONNA. Statue. Life size.

Steinhauser.

- A VIOLIN PLAYER. Statue. Small life size.

Ludwig Schwanthaler.

- A NYMPH. Statue. Life size.
CERES AND PROSERPINE. Group. Smaller than life.
BAVARIA. Colossal Head, cast from statue at Munich.
TWO FIGURES OF VICTORY.
FOUR ANGELS. Small statues.
A KNIGHT. Statuette.
BELLEROPHON WITH PEGASUS AND PALLAS. Circular bas-relief.
THESEUS AND HIPPOLYTA. Circular bas-relief.

Albert Thorwaldsen.

- HOPE. Statue. Life size.
VENUS. Statue. Life size.
VENUS WITH THE APPLE. Statue. Life size.
MERCURY. Statue. Life size.
A SHEPHERD. Statue. Life size.
THE THREE GRACES. Group. Life size.
LOVE BENDING HIS BOW. Statue. Small life size.
A GENIUS SEATED AND PLAYING THE LYRE. Statue. Small life size.
THE TRIUMPH OF ALEXANDER. Frieze, in bas-relief.
NAPOLEON. Colossal Bust.
THE FOUR SEASONS. Four circular bas-reliefs.
THE FOUR ELEMENTS. Bas-relief.
BACCHUS FEEDING LOVE. Bas-relief.

Christian Friedrich Tieck.

The following series of eight small statues, seated, form part of a set of fifteen classical subjects, executed in marble, to decorate the sleeping-chamber of the King of Prussia.

- EROS, the Greek Cupid.
DIONYSOS, the Greek Bacchus.
ARIADNE, reclining and asleep.
PSYCHE, holding the lamp.
ACHILLES, holding his sword.
ULYSSES, holding his sword.
IPHIGENIA, half kneeling, as victim.
MARS.

Theodore Wagner.

A MAGDALEN. Statue. Life size.

Herman Wittich.

HAGAR. Colossal group.

A HUNTER. Statue. Life size.

Max Windmann.

A HUNTER DEFENDING HIS FAMILY. Colossal group.

Emilius Wolff.

TELEPHUS SUCKLED BY A HIND. Group.
Smaller than life.

A NEREIDE. Statue. Life size.

WINTER. Statue. Small life size.

DIANA. Statue. Small life size.

John Nepomuch Zwerger.

A SHEPHERD BOY. Statue. Smaller than life.

ENGLISH PORTRAIT GALLERY.

ENGLISH MONARCHS.

EDWARD III. King of England. Born 1313.
Died 1377. From the Effigy.

ELEANORA OF CASTILE. Surnamed The Faithful.
First Queen of Edward I., of England. Born
in Castile, 1243. Died at Grantham 1290.
From the Effigy.

ELIZABETH. Queen of England. Born 1533. Died
1603. From the Effigy.

EDWARD VI. King of England. Born 1537.
Died 1553. Presented by Mr. John Archbutt,
London.

MARY STUART. Queen of Scots. Born 1542.
Died 1587. From the Effigy.

CHARLES THE FIRST. King of England. Born
1600. Beheaded 30th January, 1649.

JAMES II. King of England. Born in England
1633. Died in France 1701. From the well-
known statue by Grinling Gibbons, in Privy
Gardens, Whitehall.

WILLIAM IV. King of England. Medallion by
Chantrey, modelled for the Coinage.

VICTORIA. Queen of Great Britain and Empress of
India. Whom God Preserve! Born May 24th,
1819. By C. B. Birch, A.R.A.

QUEEN VICTORIA. By M. Noble.

QUEEN VICTORIA. By J. E. Jones.

QUEEN VICTORIA. By F. Theed. 1887.

H.R.H. PRINCE ALBERT. Consort of Queen
Victoria. Born 1819; died 1861. (Modelled
from the life by Emil Wolf.)

H.R.H. PRINCE ALBERT. Consort of Queen
Victoria. By J. E. Jones.

H.R.H. PRINCE ALBERT. Colossal statue. By
William Theed.

H.R.H. ALBERT EDWARD. Prince of Wales.
Born 1841. By Marshall Wood.

H.R.H. PRINCE OF WALES. By Morton Edwards.

H.R.H. ALEXANDRA. Princess of Wales. Born
1844. By M. Noble.

H.R.H. GEORGE FREDERICK ERNEST ALBERT.
Duke of York. Born 1865. By R. Merritt.

H.R.H. VICTORIA MARY AUGUSTA. Duchess of
York. Born 1867. By R. Merritt.

H.R.H. ADOLPHUS FREDERIC. Duke of Cam-
bridge. Born 1774. Died 1850. By Macdonald.

H.R.H. GEORGE. Duke of Cambridge. Field-
Marshal. Born 1819. By J. E. Jones.

ARCHITECTS.

INIGO JONES. Architect. Born in London 1572.
Died 1651.

SIR CHRISTOPHER WREN. Architect and Mathe-
matician. Born in Wiltshire 1632. Died at
Hampton Court, 1723.

PAINTERS AND SCULPTORS.

- HENRY FUSELI or FUSSLI. Painter. Born 1745. Died 1825. From the marble by E. H. Baily, R.A. Executed for Sir Thomas Lawrence 1824.
- JAMES NORTHCOTE. Painter. Born at Plymouth 1746. Died 1831. By E. H. Baily, R.A., 1821.
- JAMES NORTHCOTE. Painter. Modelled from the life, and executed in marble, by Joseph Bonomi. Presented by J. S. Scoles, Esq.
- JOHN RAPHAEL SMITH. Engraver. Born about 1750. Died in 1811.
- JOHN FLAXMAN. Sculptor. Born at York 1755. Died 1826. From the marble by E. H. Baily, R.A.
- THOMAS STOTHARD. Painter. Born 1755. Died 1834. From the marble by E. H. Baily, R.A.
- DAVID GILBERT, P.R.A. Born 1767. Died 1839. By Richard Westmacott, Jun.
- SIR THOMAS LAWRENCE. Painter. Born at Bristol 1769. Died 1830. By E. H. Baily, R.A.
- FRANCIS CHANTREY. Sculptor. R.A. Born at Norton, near Sheffield, 1781. Died in London 1841. By his pupil F. W. Smith.
- WILLIAM MULREADY. Painter. Born at Ennis in Ireland 1786. Died 1863. By Christopher Moore.
- JOHN GIBSON. Sculptor. Born at Conway, N. Wales, 1790. Died 1866. From the marble by Theed.
- JOSEPH MALLARD WILLIAM TURNER. Statue. E. H. Baily, R.A.
- GEORGE CRUICKSHANK. Caricaturist. Born in London 1794. Died 1878. By W. Behnes.

DANIEL MACLISE. R.A. Born 1811. Died 1870.
By J. Thomas.

ROBERT VERNON. Patron of Art. Born 1774. Died in London 1849. By W. Behnes.

POETS.

GEOFFREY CHAUCER. The Father of English Poetry. Born in London 1328. Died in London 1400. By Marshall.

WILLIAM SHAKESPEARE. Poet. Born at Stratford-on-Avon 1564. Died there 1616. By John Bell.

JOHN MILTON. Poet. Born in London 1608. Died in London 1674.

ALEXANDER POPE. Poet. Born in London 1688. Died at Twickenham 1744. By Roubiliac.

ROBERT BURNS. Poet. Born in Alloway, Ayrshire, 1759. Died at Dumfries 1796. By David Dunbar.

SAMUEL ROGERS. Poet. Born at Newington Green 1762. By W. Behnes.

WILLIAM WORDSWORTH. Poet. Born at Cockermouth 1770. Died at Rydal Mount 1850. By F. Thrupp.

SIR WALTER SCOTT. Poet and Novelist. Born in Edinburgh 1771. Died at Abbotsford 1832. By F. Chantrey.

ROBERT SOUTHEY. Poet Laureate. Born at Bristol 1774. Died at Keswick in Cumberland 1843. By Henry Weekes, R.A.

S. T. COLERIDGE. Poet. Born 1772. Died 1834.

F. JEFFREY. Critic. Born 1773. Died 1830. By C. Moore.

THOMAS CAMPBELL. Poet. Born at Glasgow, 1777. Died at Boulogne 1844. By E. H. Bailey, R.A.

THOMAS MOORE. Poet. Born at Dublin 1780. Died in Wiltshire 1852. By Christopher Moore.

ALLAN CUNNINGHAM. Poet. Born 1784. Died 1842.

GEORGE NOEL GORDON, LORD BYRON. Poet. Born in London 1788. Died at Mesolonghi, in Greece, 1824. By E. H. Baily, R.A.

HENRY TAYLOR. Poet. By Macdonald of Rome.

WILLIAM ROSCOE. Historian, Poet. Born 1753. Died 1831. By Puroni.

SCIENTIFIC MEN AND WRITERS.

FRANCIS BACON. Chancellor of England, and Founder of the Inductive Philosophy. Born in London 1561. Died 1626. From the monument at St. Albans.

SIR ISAAC NEWTON, Astronomer and Philosopher. Born at Woolsthorpe, Lincolnshire, 1642. Died in London 1727. By Roubiliac.

SIR ISAAC NEWTON. Colossal statue. By William THEED.

BENJAMIN FRANKLIN. Statesman and Philosopher. Born at Boston in America, 1706. Died at Philadelphia in America, 1790. By Houdon.

BENJAMIN FRANKLIN. Statesman and Philosopher. By Hiram Powers.

SAMUEL JOHNSON. Writer and Moralist. Born at Lichfield, 1709. Died in London, 1784. By John Bacon,

SCIENTIFIC MEN AND WRITERS.

JOHN HUNTER. Surgeon and Comparative Anatomist. Born in Scotland 1728. Died in London 1793. By Henry Weekes, R.A.

JOHN HUNTER. By Chantrey.

JAMES WATT. Improver of the Steam Engine. Born at Greenock 1736. Died 1819. By Flaxman.

JEREMY BENTHAM. Philosopher. Born 1748. Died 1832. By David.

DR. E. JENNER. Born 1749. Died 1823. Discoverer of Vaccination. By C. Manning.

DR. E. JENNER. Colossal Seated Statue. By W. Calder Marshall, R.A.

CLARKSON. Slavery Abolitionist. Born 1760. Died 1846. By Clarke.

FRANCIS JEFFREY. Critic and Essayist. Born at Edinburgh 1773. Died 1850. By Christopher Moore.

FRANCIS BAILY. Astronomer. Born at Newbury 1774. Died 1844. By E. H. Baily, R.A.

GEORGE STEPHENSON. Engineer. Born 1781. Died 1848. By Christopher Moore.

GEORGE STEPHENSON. Engineer. Colossal Statue. By John Bacon.

WILLIAM YARRELL. Naturalist. Born in London 1784. By Henry Weigall.

W. JOHNSON FOX. Political Lecturer. Born 1786. Died 1864. By T. Earle.

SOUTHWOOD SMITH. Sanitary Reformer. Born 1788. Died 1866. By J. C. Hart,

WILLIAM FAIRBAIRN. Engineer. Born at Kelso, on the Tweed, 1789. Died 1874. By J. E. Jones.

SIR JOHN HERSCHEL. Astronomer. Born 1792. Died 1871. By E. H. Baily, R.A.

MICHAEL FARADAY. Natural Philosopher. Born 1791. Died 1867. By E. H. Baily, R.A.

MARY SOMERVILLE. Mathematician and Astronomer. Born 1780. Died 1872. By Macdonald.

WILLIAM WHEWELL. Philosopher. Born at Lancaster 1795. Died 1866. By E. H. Baily, R.A.

SIR HENRY THOMAS DE LA BECHE. Geologist. Born in London 1796. Died 1873. By E. H. Baily, R.A.

THOMAS CARLYLE. Author. Born 1796. Died 1881. By T. Woolner.

FREDERICK CARPENTER SKEY. Surgeon. Born at Upton-on-Severn 1798.

RICHARD OWEN. Naturalist. Born at Lancaster 1804. By E. H. Baily, R.A.

BENJAMIN DISRAELI. Writer and Politician. Born 1805. Died 1881. By W. Behnes.

MARK LEMON. First Editor of *Punch*. Born 1809. Died 1870. By K. Boryczewski.

EDWARD SHEPHERD CREALY. Historical Writer. Born in Kent, 1812. Died 1878. By E. G. Papworth, Jun.

EDWARD FORBES. Naturalist. Born at Douglas, Isle of Man, 1815. Died 1854. By E. H. Baily, R.A.

DAVID LIVINGSTONE. African Traveller. Born 1816. Died 1873. By W. Wyon.

ALBERT SMITH. Author. Born 1816. Died 1866.

MARTIN FARQUHAR TUPPER, D.L.C., F.R.S. Born 1810. Died 1889. By Durham, A.R.A.

JOHN BUNYAN. Seated Statue. Born 1628. Died 1688. F. Thrupp.

HARRIET BEECHER STOWE. American Novelist. Born 1812. Died 1895.

SOLDIERS, STATESMEN, AND LAWYERS.

WILLIAM MURRAY, EARL OF MANSFIELD. Lord Chief Justice. Born at Perth, in Scotland, 1704. Died 1793. By E. H. Baily, R.A.

WILLIAM Pitt, EARL OF CHATHAM. Statesman. Born 1708. Died at Hayes, in Kent, 1778. By J. Bacon, R.A.

Original model of the monument to Lord Chatham in Westminster Abbey, "representing him in the attitude of an orator, extending the sway of Britannia by means of Prudence and Fortitude over earth and ocean."

EDMUND BURKE. Orator, Writer, Statesman. Born at Dublin 1730. Died 1797. By Christopher Moore.

GEORGE WASHINGTON. First President of the United States. Born in Virginia, United States, 1732. Died 1799. By Canova.

WARREN HASTINGS. Statesman. Born 1732. Died 1818. By J. Bacon, R.A.

CHARLES JAMES FOX. Statesman. Born 1748. Died 1806. By E. H. Baily, R.A.

JOHN PHILPOT CURRAN. Lawyer. Born near Cork 1750. Died in London 1817. By Christopher Moore.

LORD ELDON. High Chancellor of England. Born 1751. Died 1838. By Chantrey.

HORATIO NELSON. Lord High Admiral. Born at Burnham-Thorpe, in Norfolk, 1758. Died at Trafalgar 1805.

WILLIAM Pitt. Statesman. Born at Hayes, in Kent, 1759. Died 1806. By J. Nollekens, R.A.

WILLIAM COBBETT. Political Reformer. Born 1762. Died 1835. By Peter Rouw.

GENERAL JACKSON. President of the United States. Born in South Carolina, U.S., 1767. Died at Nashville, in Tennessee, 1845. By Hiram Powers.

HENRY WILLIAM PAGET, MARQUIS OF ANGLESEY. English Field-Marshal. Born 1768. Died 1854. By Christopher Moore.

ARTHUR, DUKE OF WELLINGTON. Soldier and Statesman. Born in Ireland 1769. Died at Walmer Castle 1852. By H. Weigall.

This was the last bust for which the Duke sat. It was modelled in four sittings on August 6, 9, 11, and November 18, 1851.

ARTHUR, DUKE OF WELLINGTON. Soldier and Statesman. Colossal bust by H. Ross.

JOHN QUINCY ADAMS. President of the United States. Born at Boston, U.S., 1769. Died 1848. By Hiram Powers.

LORD MONTEAGLE. English Peer. Born 1790. Died 1866. By Macdonald of Rome.

WILLIAM HUSKISSON. Statesman and Financier. Born in Worcestershire 1770. Accidentally killed 1830. By John Gibson, R.A.

JOHN SINGLETON COPLEY, BARON LYNDHURST. Ex-Chancellor of England. Born in Boston, U.S., 1772. Died 1863. By W. Behnes.

LORD ASHBURTON. English Peer. Born 1774. Died 1848. By Macdonald of Rome.

DANIEL O'CONNELL. Orator and Lawyer. Born at Cahir, in Ireland, 1775. Died at Genoa 1847. By J. E. Jones.

JOSEPH HUME. Political Reformer. Born at Montrose, 1777. Died 1855. By W. Behnes.

HENRY, LORD BROUHAM. Lawyer, Statesman, Educator. Born 1778. Died 1868. Seated portrait statue, by E. G. Papworth, Sen.

LORD DENMAN. Lord Chief Justice of England. Born 1779. Died 1854.

MARTIN VAN BUREN. Ex-President of United States. Born 1792. Died 1862. By Hiram Powers.

JOHN CALDWELL CALHOUN. American Statesman. Born at Abbeville, in South Carolina, U.S., 1782. Died at Washington, 1850. By Hiram Powers.

DANIEL WEBSTER. American Statesman and Orator. Born in New Hampshire, U.S., 1782. Died 1852. By Hiram Powers.

LORD TRURO. Lord Chancellor. Born 1782. Died 1855.

SIR FREDERICK POLLOCK. Chief Baron of the Exchequer. Born in London 1783. Died 1870.

HENRY JOHN TEMPLE, VISCOUNT PALMERSTON. Statesman. Born 1784. Died 1865. By Christopher Moore.

SIR ROBERT PEEL. Statesman. Born near Bury, in Lancashire, 1788. Died in London, 1850. By Baron Marochetti.

SIR MICHAEL O'LOCHLIN. Lawyer. Born 1789. Died 1842. By Christopher Moore.

T. WYSE. Diplomatist. Born 1791. Died . . . By P. Parll.

LORD JOHN RUSSELL. Statesman. Born 1792. Died 1878.

JUDGE HALIBURTON. Lawyer and Writer. Born 1796. Died 1865. By J. E. Jones.

C. WARREN. Lawyer and Writer. Born 1807. Died 1877. By H. Weigall.

SIR WILLIAM FOLLETT. Lawyer. Born in Devonshire 1798. Died in London 1845. By W. Behnes.

THE EARL OF DERBY. Statesman. Born 1799. Died 1869. By M. Noble.

THE EARL OF CLARENCE. Statesman. Born 1800. Died 1870. By J. E. Jones.

THE EARL OF SHAFESBURY. Born 1801. Died 1885. By M. Noble.

LORD STRATHNAIRN. Field-Marshal. Born 1803. Died 1885. By E. Onslow Ford, R.A.

LORD BEACONSFIELD. Statesman. Born 1805. Died 1881. Colossal Statue. By C. B. Birch, A.R.A.

RICHARD COBDEN. Born 1804. Died 1865. By M. Noble,

SIR G. E. LEWIS. Born 1806. Died 1863. By G. Miller.

WILLIAM EWART GLADSTONE. Statesman. Born 1809. Died 1898. By F. Theed.

WILLIAM EWART GLADSTONE. By M. Noble.

SIDNEY HERBERT. Statesman. Born 1810. Died 1861. By Macdonald, of Rome.

SIR W. MOLESWORTH. Born 1810. Died 1855. By W. Behnes.

JOHN BRIGHT. Statesman. Born 1811. Died 1889. By F. Theed.

JOHN BRIGHT. By M. Noble.

LORD CANNING. English Peer. Born 1812. By Macdonald.

LORD CANNING. Born 1812. Died 1862. By M. Noble.

WILLIAM HULME HOOPER. Naval Officer. Born in London 1826. Died there 1854. By David Dunbar.

SIR N. C. TINDAL. Lord Chief Justice. Colossal Statue. E. H. Baily, R.A.

PRELATES AND THEOLOGIANS.

CHARLES JAMES BLOMFIELD. Bishop of London. Born 1786. Died 1857. By W. Behnes.

CHARLES JAMES BLOMFIELD. Bishop of London. By Henry Weigall.

FATHER THEOBALD MATHEW. Temperance Reformer. Born at Thomastown, Ireland, 1790, Died 1856. By Christopher Moore,

CARDINAL WISEMAN. Born at Seville, Spain, 1802. Died 1865. By Christopher Moore.

JOHN JEBB, D.D. Bishop of Limerick. Born 1775. Died 1833. Colossal Seated Statue. By E. H. Baily, R.A.

C. H. SPURGEON. Baptist Minister. Born 1834. Died 1892. By J. D. Critterden.

ACTORS AND MUSICIANS.

DAVID GARRICK. Actor and Dramatist. Born at Hereford 1716. Died at Hampton 1779.

CHARLES KEMBLE. Actor. Born at Brecknock 1775. Died 1854. By Dantan, of Paris.

W. C. MACREADY. Actor. Born 1793. Died 1873. By W. Behnes

FANNY BUTLER. Actress. The daughter of Charles Kemble. Born 1811. Died 1893. By Dantan.

FELIX MENDELSSOHN-BARTHOLDY. Musical Composer. Born 1809. Died 1847.

SIR MICHAEL COSTA. Musical Conductor. Born 1810. Died 1887. By Olivier.

ADELAIDE SARTORIS. Vocalist. Second daughter of Charles Kemble. Born 1820. By Dantan, of Paris.

ALFRED MELLON. Musical Composer. Born 1820. Died 1867. By C. J. Miller.

CHARLES SANTLEY. Vocalist. Born 1834. By C. J. Miller.

GERMAN PORTRAIT GALLERY.

KINGS AND QUEENS.

FREDERIC WILLIAM. Elector of Brandenburg.
Born at Cologne 1620. Died 1688. By
Ludwig Wichmann.

FREDERIC WILLIAM I. King of Prussia. Born at
Berlin 1688. Died there 1740. By Hopfgarten.

FREDERIC II., surnamed THE GREAT. King of
Prussia. Born at Berlin 1712. Died 1786.

FREDERIC LOUIS HENRY. Prince of Prussia. Born
at Berlin 1726. Died at Rheinsberg, Prussia,
1802. By Emil Wolff.

MAXIMILIAN JOSEPH I. King of Bavaria. Born
1756. Died 1825. By Stiglmayer.

FREDERIC WILLIAM III. King of Prussia. Born
1770. Died 1840. By Rauch.

LOUIS FERDINAND. Prince of Prussia. Born 1772.
Died at Saalfeld, Germany, 1806. By L.
Wichmann.

LOUISA AUGUSTA WILHELMINA AMELIA. Queen
of Prussia. Born at Hanover 1776. Died
1810. By Rauch.

LUDWIG I. Ex-King of Bavaria. Born 1786. By
Halbig.

LUDWIG I. Ex-King of Bavaria. Colossal bust.
By Ludwig Schwanthaler.

LEOPOLD I. King of the Belgians. Born 1790.
From the marble by G. Geefs in Windsor Castle.

LOUISE MARIE. Queen of the Belgians. Died 1850.
From the marble by G. Geefs in Windsor Castle.

FREDERIC WILLIAM IV. King of Prussia. Born
1795. By Rauch.

NICHOLAS PAULOVITCH. Emperor of All the Russias.
Born 1796. By C. Rauch.

ALEXANDRA. Empress of Russia. Born 1798. By
Rauch.

FRANCIS JOSEPH. Reigning Emperor of Austria and
King of Hungary. Born 1830. By Halbig.

ARTISTS AND MUSICIANS.

PETER PAUL RUBENS. Painter. Born at Cologne,
Germany, 1577. Died at Antwerp, Flanders,
1640.

GEORG FRIEDRICH HANDEL. Musical composer.
Born at Halle, Saxony, 1684. Died 1759.

GEORG FRIEDRICH HANDEL. Musical composer.
From the marble by Roubilliac.

JOHAN JOACHIM WINCKELMANN. Antiquary. Born
in Germany 1717. Died in Austria 1768. By
Doel.

FRANZ JOSEPH HAYDN. Musical composer. Born
in 1732. Died at Vienna 1809.

JOHANN WOLFGANG MOZART. Musical composer.
Born at Salzburg, Austria, 1756. Died at
Vienna 1791.

KARL FRIEDRICH ZELTER. Musician. Born at
Berlin 1758. Died 1832. By Rauch.

JOHANN GOTTFRIED SCHADOW. Sculptor. Born at
Berlin 1764. Died there 1850. By Rauch.

ALBERT BARTHOLOMÄUS THORWALDSEN. Sculptor.
Born 1770. Died 1844. By Rauch.

LUDWIG VAN BEETHOVEN. Musical composer. Born at Bonn in 1770. Died at Vienna 1827. By Ernst Hähnel.

CHRISTIAN FRIEDRICH TIECK. Sculptor. Born 1776. Died 1850. By Rauch.

CHRISTIAN RAUCH. Sculptor. Born 1777. By F. Tieck.

KARL FRIEDRICH SCHINKEL. Architect and Painter. Born 1781. Died 1841. By F. Tieck.

LEO VON KLENZO. Architect. Born 1784. By J. Halbig.

PETER CORNELIUS. Painter. Born 1787. By E. Hähnel.

CHRISTOPH GLUCK. Musician. Born in the early part of the 18th Century. Died 1787. From the Terra-cotta by Houdon.

CHRISTOPH GLUCK. Musician. From the Terra-cotta, by Houdon, in the Louvre.

CHRISTOPH GLUCK. Musician. From the bust, by Faancin (fils), in the Louvre.

C. CHRISTOPH GLUCK. Musician. From a bust, by R. Wagner, of Berlin.

FRIEDRICH GÄRTNER. Architect. Born 1792. Died 1847. By Johann Halbig.

LUDOVIC SCHWANTHALER. Sculptor. Born in Bavaria 1802. Died there 1848. By Zavier Schwanthalner.

FELIX MENDELSSOHN - BARTHOLDY. Musician. Born at Berlin 1809. Died 1847. By E. Rietschel.

JOHANN HALBIG. Sculptor. Modelled by himself.

EDWARD DEVRIENT. Player. Born 1801. From a medallion by E. Rietschel,

POETS AND DRAMATISTS.

FRIEDRICH GOTTLICH KLOPSTOCK. Epic and Lyric Poet. Born 1724. Died 1803. By Dannecker.

GOTTHOLD EPHRAIM LESSING. Man of Letters. Born 1729. Died 1781. By E. Rietschel.

CHRISTOPH WIELAND. Poet. Born 1733. Died 1813.

JOHANN WOLFGANG VON GOETHE. Poet. Born 1749. Died 1832. By Alexander Frippe.

JOHANN WOLFGANG VON GOETHE. Poet. Bust by Rauch.

JOHANN WOLFGANG VON GOETHE. Poet. Bust from the colossal statue by Steinhauer.

FRIEDRICH CHRISTOPH VON SCHILLER. Poet. Born 1759. Died 1805. By Dannecker.

FRIEDRICH CHRISTOPH VON SCHILLER. Poet. Colossal bust.

LUDWIG TIECK. Author. Born 1773. By F. Tieck.

SCIENTIFIC MEN AND WRITERS.

JOHANN GUTENBERG. Inventor of Printing. Born at Mayence in Germany, between 1395 and 1400. Died there 1468. By E. Von Launitz.

IMMANUEL KANT. Metaphysician. Born 1724. Died 1804. By Fried. Hagemann.

HEINRICH PESTALOZZI. Educator. Born in 1745. Died 1827.

JOHANN PETER FRANK. Physician. Born 1745. Died 1821.

FRIEDRICH HEINRICH JACOBI. Philosopher and Poet. Born 1743. Died 1819. By Tieck,

ALBRECHT THAËR. Physician and Agriculturist. Born 1752. Died 1828. By Carl Wichmann.

SAMUEL HAHNEMANN. Physician and Founder of Homœopathy. Born 1755. Died 1843. By Rauch.

SAMUEL HAHNEMANN, Physician and Founder of Homœopathy. Colossal Bust.

HEINRICH WILHELM MATHIAS OLBERS. Astronomer. Born 1758. Died 1840.

FRIEDRICH AUGUSTUS WOLF. Philologist. Born 1759. Died 1824. By F. Tieck.

JOHANN GOTTLIEB FICHTE. Philosopher and Metaphysician. Born 1762. Died 1814. Bust by Ludwig Wichmann.

CHRISTOPH WILHELM HUFELAND. Physician. Born 1762. Died 1836. By Rauch.

ALEXANDER VON HUMBOLDT. Naturalist and Traveller. Born at Berlin 1769. By Rauch.

GOTTFRIED HERMANN. Philologist and Critic. Born 1772. By Ernst Rietschel.

FRIEDRICH WILHELM JOSEPH VON SCHELLING. Metaphysician. Born 1775. By J. Halbig.

JAN JACOB BERZELIUS. Chemist. Born 1779. Died 1848. By Rauch.

SOLDIERS AND STATESMEN.

HANS JOACHIM VON ZIETHEN. Prussian General. Born 1699. Died 1786.

GEKHARDT LEBRECHT VON BLUCHER, Prince of Wahlstadt. Prussian Field-Marshal. Born 1742. Died 1819. Bust by Rauch.

GEKHARDT LEBRECHT VON BLUCHER. Prince of Wahlstadt. Prussian Field-Marshal.

GEKHARDT LEBRECHT VON BLUCHER. Prince of Wahlstadt. Prussian Field-Marshal.

FRIEDRICH WILHELM BULOW. Prussian General. Born 1755. Died 1816. By Rauch.

KARL, BARON VON STEIN. Prussian Minister of State. Born 1756. Died 1831.

GEKHARDT DAVID SCHARNHORST. General. Born 1756. Died 1813. By Rauch.

YORCK, COUNT VON WARTENBURG. Prussian Field-Marshal. Born 1759. Died 1830. By Rauch.

FRIEDRICH HEINRICH VON NOLLENDORF. Prussian Field-Marshal. Born 1763. Died 1823. By Rauch.

AUGUSTUS, COUNT HERDART DE GNEISENAU. Field-Marshal. Born 1760. Died 1832. By F. Tieck.

HERMANN VON BOYEN. Prussian Minister of War. Born 1771. By Hopfgarten.

OTTO - FEODOR FREIHERR VON MANTEUFFEL. Prussian Minister. Born 1805.

COUNT JOSEPH RADETZKY. Austrian General. Born 1766. By Rauch.

PRELATES AND THEOLOGIANS.

MARTIN LUTHER. The Great Reformer. Born at Eisleben, in Saxony, 1483. Died there 1546. By G. Schadow.

PHILIP MELANCTHON. German Divine and Reformer. Born 1497. Died 1560. From the marble by G. Schadow.

FRIEDRICH ERNST DANIEL SCHLEIERMACHER. Theologian. Born 1768. Died 1834. By Rauch.

FRENCH PORTRAIT GALLERY.

KINGS AND QUEENS.

LOUIS XI. King of France. Born 1423. Died 1483.
Bust.

LOUIS XII. King of France. Born 1462. Died 1515. From the bronze half-figure in the Louvre.

FRANCIS I. King of France. Born 1494. Died 1547. From the bronze in the Louvre by Jean Cousin.

FRANCIS I. King of France. Equestrian statue by Clesinger.

HENRY II. King of France. Born 1518. Died 1559. From a marble in the Louvre, by Jean Goujon.

HENRY II. King of France.

HENRY III. King of France. Born 1552. Died 1589. From the marble in the Louvre, by Germain Pilon.

HENRY IV. King of France. Born 1553. Died 1610.

HENRY IV. King of France. Statue by Simon Guillain.

MARIE DE' MEDICI. Queen of France. Born 1573. Died 1642. Statuette.

LOUIS XIII. King of France. Born 1601. Died 1643. Bronze statue by Simon Guillain.

LOUIS XIII. King of France. Marble statue by Guillaume Coustou.

ANNE OF AUSTRIA. Queen of France. Born 1602. Died 1666. Statue by Guillain.

LOUIS XIV. King of France. Born 1638. Died 1715. Bronze statue by Guillain.

LOUIS XIV. King of France. Marble statue by Ch. Antoine Coysevox.

LOUIS XIV. King of France. Statue from the Louvre by Girardin.

LOUIS XV. King of France. Born 1710. Died 1774.

LOUIS XV. King of France. Statue by Guillaume Coustou.

MARIE LECZINSKA. Queen of France. Statue by Gois, senr.

MARIE ANTOINETTE JOSÉPHINE JEANNE. Queen of France. Born at Vienna 1755. Guillotined 1793. From the marble in the Louvre by Lecomte.

NAPOLEON BUONAPARTE. Emperor of France. Born at Ajaccio, in Corsica, 1768, Died at St. Helena 1821. From the marble in the Louvre by Houdon.

NAPOLEON BUONAPARTE. Emperor of France. The colossal bust by Canova.

NAPOLEON BUONAPARTE. Emperor of France. Bust by Thorwaldsen

NAPOLEON BUONAPARTE. Emperor of France.

LOUIS PHILIPPE. King of the French. Born 1773. Died 1850. From the marble by J. E. Jones.

LOUIS NAPOLEON. Emperor of France. Born 1808. From the marble by Barri, 1853.

LOUIS NAPOLEON. Emperor of France. From the marble by J. E. Jones.

EUGÉNIE MARIE GUZMAN. Empress of France. Born 1826.

ARTISTS AND MUSICIANS.

JEAN GOUJON. Sculptor. Died 1572. Bust.

SIMON VOUET. Painter. Born 1582. Died 1641.
From a marble in the Louvre.

NICOLAS POUSSIN. Painter. Born 1594. Died
1665. From the marble in the Louvre by
Blaise.

PIERRE MIGNARD. Painter. Born 1610. Died
1695. From a marble in the Louvre by Antoine
Coysevox.

ANDRÉ LE NÔTRE. Architect and Gardener. Born
1613. Died 1700. From the marble in the
Louvre by Gourdel.

EUSTACHE LE SUEUR. Painter. Born 1617. Died
1655. From a marble by P. L. Laurent.

CHARLES LEBRUN. Painter. Born 1616. Died
1690. From the marble in the Louvre by A.
Coysevox.

ANDRÉ FÉLIBIEN, SIEUR DES AVAUX ET DE
JAVERCY. Writer on Art. Born 1619. Died
1695.

JEAN MABILLON. Antiquary. Born 1632. Died
1707.

JEAN-BAPTISTE DE LULLY. Violinist and Musical
Composer. Born 1633. Died 1687.

ANTOINE COYSEVOX. Sculptor. Born 1640. Died
1720. From a marble in the Louvre by himself.

JULES HARDOUIN MANSART. Architect. Born
1645. Died 1708. From a marble in the
Louvre by T. L. Lemoyne.

CLAUDE JOSEPH VERNET. Painter. Born 1714.
Died 1789.

JACQUES GERMAIN SOUFFLOT. Architect. Born
1714. Died 1781. From the marble in the
Louvre by Prévot.

JACQUES LOUIS DAVID. Painter. Born 1748.
Died 1825. From the marble in the Louvre by
Rude.

CHARLES PERCIER, Architect. Born 1764. Died
1838. From a marble in the Louvre by Pradier.

GIRODET - TRIOSON. Painter. Born 1767. Died
1824. From a marble in the Louvre.

FRANÇOIS GÉRARD. Painter. Born 1770. Died
1837. From a marble in the Louvre by Pradier.

ANTOINE JEAN GROS. Painter. Painter. Born
1771. Died 1835. From the marble in the
Louvre by Debay, Senr.

PIERRE NARCISSE GUÉRIN. Painter. Born 1774.
Died 1833. From the marble in the Louvre by
Auguste Dumont.

POETS AND DRAMATISTS.

PIERRE CORNEILLE. Born 1606. Died 1684.
From the original marble by Caffieri.

JEAN DE ROTROW. Dramatist. Born 1609. Died
1650.

JEAN DE LA FONTAINE. Poet. Born 1621. Died
1695. From the bust in terra-cotta by
Caffieri.

JEAN DE LA FONTAINE. Poet. By Auguste
Dumont.

MOLIÈRE. Dramatist. Born 1622. Died 1673.
From the marble in the Louvre.

THOMAS CORNEILLE. Dramatist. Born 1625.
Died 1709. By J. J. Caffieri,

PHILIPPE QUINAULT. Poet. Born 1635. Died 1688. From a bust in terra-cotta by Caffieri.

NICOLAS BOILEAU. Poet and Satirist. Born 1636. Died 1711. From a marble by François Girardon.

JEAN RACINE. Dramatist, Born 1639. Died 1699.

JEAN-FRANÇOIS REGNARD. Dramatist. Born 1655. Died 1709. By J. J. Foucon.

CHARLES RIVIÈRE DUFRESNY. Dramatist. Born 1648. Died 1724. From the marble by Augustin Pajou.

PROSPER JOLYOT DE CRÉBILLON. Dramatic Author. Born 1674. Died 1762. By J. B. Lemoyne.

PHILIPPE NÉRICIAULT DESTOUCHES. Dramatist. Born 1680. Died 1754. By P. F. Berruer.

ALAIN RENÉ LE SAGE. Novelist. Born 1683. Died 1741.

ALEXIS PIROU. Poet. Born 1689. Died 1773. By Caffieri.

PIERRE CLAUDE NIVELLE DE LA CHAUSSÉE. Dramatist. Born 1692. Died 1754. By Caffieri.

FRANÇOIS MARIE AROUET DE VOLTAIRE. Historian, Poet, and Wit. Born 1694. Died 1778. By Houdon.

FRANÇOIS MARIE AROUET DE VOLTAIRE. Historian, Poet, and Wit. By Pajou.

MICHEL JEAN SEDAINE. Dramatist. Born 1719. Died 1797. By Jacques Edouard Gatteaux.

SCIENTIFIC MEN AND WRITERS.

MICHEL DE MONTAIGNE. Essayist. Born 1533. Died 1592.

JACQUES AUGUSTE DE THOU. Minister of State and Historian. Born 1553. Died 1617. From the marble in the Louvre by Barthélemé Prieur.

RENÉ DESCARTES. Mathematician and Metaphysician. Born 1596. Died 1650.

ANTOINE ARNAULD. Theologian and Controversialist. Born 1612. Died 1694.

SÉBASTIEN LE PRESTRE DE VAUBAN. Engineer. Born 1633. Died 1707.

JOSEPH PITTON DE TOURNEFORT. Botanist. Born 1656. Died 1708.

CHARLES ROLLIN. Historian. Born 1661. Died 1741.

JEAN-BAPTISTE ROUSSEAU. Lyric Poet. Born 1669. Died 1741. By Caffieri.

RENÉ ANTOINE FERCHAULT DE RÉAUMUR. Chemist and Naturalist. Born 1683. Died 1757.

GEORGES LOUIS LE CLERC, COMTE DE BUFFON. Naturalist. Born 1707. Died 1788. By Pajou.

GEORGES LOUIS LE CLERC. COMTE DE BUFFON. Naturalist. By J. Debay.

CHARLES LINNÉ. Known by his Latin name LINNÆUS. Botanist. Born in Sweden 1707. Died 1778.

JEAN-PIERRE DUHAMEL. Man of Science. Born 1730. Died 1816.

JOSEPH LOUIS LAGRANGE. Astronomer. Born 1736. Died 1813.

JEAN-FRANÇOIS GALAUP DE LA PÉROUSE. Navigator. Born 1741. Died about 1788.

JACQUES ÉTIENNE MONTGOLFIER. Aéronaut and Inventor of Balloons. Born 1745. Died 1799.

DOMINIQUE DENON. Egyptian Traveller. Born 1747. Died 1825. By M. Marin.

ANTOINE LAURENT DE JUSSIEU. Botanist. Born 1848. Died 1836.

JEAN ANTOINE CHAPTEL. Chemist. Born 1756. Died 1832.

BERNARD GERMAIN ÉTIENNE LACÉPÈDE, COMTE DE LA VILLE SUR MON. Naturalist. Born 1756. Died 1825.

GEORGES LÉOPOLD CHRÉTIEN FRÉDÉRIC DAGOBERT CUVIER. Naturalist. Born 1769. 1832.

SOLDIERS AND STATESMEN.

JEAN-BAPTISTE COLBERT. Statesman and Financier. Born 1619. Died 1683.

FRANÇOIS AUGUSTE CHATEAUBRIAND. Statesman and Author. Statue by Francesco Duret.

LOUIS II. DE BOURBON, PRINCE DE CONDÉ, surnamed THE GREAT CONDÉ. Warrior. Born 1621. Died 1686.

HENRI FRANÇOIS D'AGUESSEAU. Chancellor of France. Born 1668. Died 1751. From the marble in the Louvre. Berrier, Sc.

MAURICE, COMTE DE SAXE. Marshal of France. Born 1696. Died 1750. By J. B. Pigalle.

FRANÇOIS-CHRISTOPHE KELLERMANN. Marshal of France. Born 1735. Died 1820.

CHARLES-FRANÇOIS DUMOURIEZ. French General. Born 1739. Died 1823.

THÉOPHILE MALO DE LA TOUR D'AUVERGNE-CORRET. Warrior. Born 1743. Died 1800.

PIERRE-ALEXANDRE BERTHIER. Marshal of France. Born 1753. Died 1815.

JEAN-BAPTISTE KILLBER. French General. Born 1754. Assassinated 1800. By Masson.

FRANÇOIS JOSEPH LEFEBVRE, DUC DE DANTZIC. Marshal of France. Born 1755. Died 1820. From the marble in the Tuilleries.

MARIE PAUL GILBERT MOTIER, MARQUIS DE LAFAYETTE. French General. Born 1757. Died 1834.

PIERRE DE TERRAIL, SEIGNEUR DE BAYARD. Warrior. Born 1476. Died 1524.

GASTON DE FOIX. Warrior. Born 1489. Died 1512.

MICHEL DE L'HÔPITAL. Chancellor of France. Born 1505. Died 1573. By Gois, sen.

GASPARD DE COLIGNY. Marshal and Admiral. Born 1517. Died 1572.

PIERRE LAURENT BUIRETTE DE BELLOY. Dramatist. Born 1727. Died 1775. By Caffieri.

FRANÇOIS DE BONNE, DUC DE LESDIGUIÈRES. Constable of France. Born 1543. Died 1626.

MAXIMILIEN DE BÉTHUNE, DUC DE SULLY. Minister of State. Born 1560. Died 1641. By Mouchy.

CLAUDE FABRI DE PEIRESO. Patron of Science. Born 1580. Died 1637. By Caffieri.

ABRAHAM DUQUESNE. Vice-Admiral of France. Born 1610. Died 1688.

HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE. Marshal of France. Born 1611. Died 1675.

EDOUARD COLBERT. Minister of State. Died 1693. From a marble in the Louvre by Desjardins.

PIERRE FRANÇOIS CHARLES AUGEREAU. Marshal of France. Born 1757. Died 1816. By Masson.

ANDRÉ MASSENA. Marshal of France. Born 1758. Died 1817. From the marble in the Tuilleries.

PIERRE CLAUDE FRANÇOIS DANNON. Statesman and Writer. Born 1761. Died 1840.

LAZARE HOCHE. French General. Born 1768. Died 1797. From the marble in the Tuilleries by DELAISTRE.

BESSIÈRES, JEAN - BAPTISTE, Duke of Istria. Marshal of France. Born 1768. Died 1813.

BARTHÉLÉMI CATHARINE JOUBERT. French General. Born 1769. Died 1799. By Boizot.

LOUIS CHARLES ANTOINE DESAIX. French General. Born 1768. Killed in 1800. By Dejoux.

JEAN LANNES, DUC DE MONTEBELLO. Marshal of France. Born 1769. Died 1809.

MICHEL NEY. Marshal of France. Born 1769. Died 1815.

FRANÇOIS SÉVÉRIN DESGRAVIERS MARCEAU. French General. Born 1769. Killed in 1796. By E. Dumont

PIERRE JACQUES CAMBRONNE. French General. Born 1770. Died 1842. By Debay.

LOUIS NICHOLAS DAVOUST, PRINCE D'ECKMÜHL. Marshal of France. Born 1770. Died 1823.

MAXIMILIEN SEBASTIEN FOY. French General. Born 1775. Died 1825.

ANTOINE CHARLES LOUIS COLLINET DE LASALLE. General of Cavalry. Born 1775. Killed in 1809. By Delaistre.

PRELATES AND THEOLOGIANS.

GEORGES D'AMBROISE. Cardinal and Minister of State. Born 1460. Died 1510. From the Statue in the Cathedral at Rouen.

CARDINAL RICHELIEU. Minister of France. Born 1585. Died 1642. By Coysevox.

CARDINAL MAZARIN. Minister of France. Born 1602. Died 1661. By A. Coysevox.

BLAISE PASCAL. Theologian and Philosopher. Born 1623. Died 1662.

JACQUES BENIGNE BOSSUET. Prelate of France. Born 1627. Died 1704. By A. Coysevox.

FRANCOIS DE SALIGNAC DE LAMOTTE FÉNÉLON. Archbishop and Writer. Born 1651. Died 1715. By Coysevox.

ITALIAN PORTRAIT GALLERY.

KINGS AND QUEENS.

CHARLES ALBERT. KING OF SARDINIA. Born 1798. Died 1849. By Canigia.

ARTISTS AND MUSICIANS.

NICCOLA PISANO. Sculptor and Architect. Born 1205-7. Died about 1290. By Alessandro d' Este.

ANDREA DI CIONE, better known by his surname ORCAGNA or ORGAGNA. Painter, Sculptor, Architect. Died about 1370. Bust by Cav. Massimiliano Laboureur.

FILIPPO BRUNELLESCHI. Sculptor and Architect. Born 1377. Died 1446. Bust by Alessandro d' Este.

LORENZO GHIBERTI, or LORENZO DI CIONE. Sculptor. Born 1378. Died 1455. Bust by Carlo Finelli.

DONATO DI NICCOLO DI BETTO BARDI, called* by his contemporaries DONATELLO, Sculptor. Born 1386. Died 1468. Bust by Giovanni Ceccarini.

FRA ANGELICO DA FIESOLE. Painter. Born 1387. Died 1455. Bust by Leandro Biglioschi.

TOMMASO GUIDI, also called MASSACCIO. Painter. Born 1402. Died 1443. By Carlo Finelli.

ANDREA MANTIGNA. Painter and Engraver. Born 1430. Died 1506. By Rainaldo Rinaldi.

LUCA SIGNORELLI. Painter. Born 1440. Died 1521. By Pietro Pierantoni.

FRANCESCO LAZZARI BRAMANTE. Architect, Painter, Poet. Born 1444. Died 1514. By Alessandre d' Este.

PIETRO PERUGINO. Painter. Born 1446. Died 1424. By Raimondo Trentanove.

DOMENICO GHIRLANDAIO, Painter. Born 1449-51. Died between 1490 and 1498. By Massimiliano Laboureur.

LEONARDO DA VINCI. Painter. Born 1452. Died 1519. By Filippo Albaccini.

FRA BARTOLOMEO. Painter. Born 1469. Died 1517. By Domenico Manera.

MICHAEL ANGELO BUONAROTTI. Sculptor, Painter, Architect. Born 1474. Died 1563. Bust by Alessandro d'Este.

MICHAEL ANGELO BUONAROTTI. Sculptor, Painter, Architect.

TITIAN, or TIZIANO VECELIO. Painter. Born 1477. Died 1576. Bust by Alessandro d' Este.

RAFFAELLE SANZIO, commonly called RAFFAELLE. Painter. Born 1483, Died 1520.

MICHELE SANMICHELI. Architect. Born 1484. Died 1559. Bust by Domenico Manera.

FRA SEBASTIANO DEL PIOMBO. Painter. Born 1485. Died 1547. By Massimiliano Laboureur.

GIOVANNI DA UDINE, or GIOVANNI DI NANI. Painter. Born 1487. Died 1564. By Massimiliano Laboureur.

ANDREA DEL SARTO, or ANDREA VANNUCHI. Painter. Born 1488. Died 1530. By Antonio d' Este.

MARCANTONIO RAIMONDI. Engraver. Born 1489.
Died about 1537. By Massimiliano Laboureur.

CORREGGIO, or ANTONIO ALLEGRI. Painter. Born
1493 or 1494. Died 1534. By Philippo Albacini.

POLIDORS CALDARE DA CARAVAGGIO. Painter.
Born 1495. Died 1543. Bust by Massimiliano
Laboureur.

GIULIO ROMANO, or GIULIO PIPPI DE GIANNUZZI.
Architect and Painter. Born 1499. Died 1546.
Bust by Alessandro d' Este.

ANDREA PALLADIO. Architect. Born 1518. Died
1580. Bust by Leandro Bigioschi.

PAOLO CAGLIARI, called VERONESE. Painter. Born
1528. Died 1588. By Domenico Manera.

GIOVANNI PIERLUIGI, surnamed DI PALESTRINA.
Musical Composer. Born 1524. Died 1594.

ANNIBALE CARRACCI. Painter. Born 1560. Died
1609.

DOMENICHINO, also called DOMENICO ZAMPIERI.
Painter. Born 1581. Died 1641. By Alessandro
d' Este.

PIETRO DI CORTONA, or PIETRO BERETTINI.
Painter. Born 1596 or 1609. Died about 1669.
Bust by Pietro Pierantoni.

ARCANGELO CORELLI. Violinist and Composer.
Born 1653. Died 1713.

LUDOVICO ANTONIO MURATORI. Antiquary. Born
1672. Died 1750. By Adamo Tadolino.

BENEDETTO MARCELLO. Writer and Musician.
Born 1686. Died 1739. By Domenico Manera.

GIAMBATISTA PIRANESI. Engraver. Born 1707.
Died 1778. By Antonio d' Este.

GIOVANNI PAISIELLO. Musical composer. Born
1741. Died 1816. By Pietro Pierantoni.

NICCOLO ZINGARELLI. Musician. Born 1752. Died
1837.

DOMENICO CIMAROSA. Musical composer. Born
1755. Died 1801. By Canova.

ANTONIO CANOVA. Sculptor. Born 1757. Died
1822. From the bust by his own hand.

GASPARO SPONTINI. Musician. Born 1778. Died
1851. By Rauch.

NICCOLO PAGANINI, Violinist. Born 1784. Died
1840. By Dantan.

MARIA FELICITAS MALIBRAN. Actress. Born 1808.
Died 1836. By Flosé.

MARIA FELICITAS MALIBRAN. Actress. Statue by
W. Geefs.

GIULIA GRISI. Italian Singer. Born 1816. By
Flosé.

DANTE ALIGHIERI. Poet. Born 1265. Died 1321.
• Bust by Alessandro d' Este.

FRANCESCO PETRARCA. Poet. Born 1304. Died
1374. By Carlo Finelli.

GIACOMO SANAZZARO. Poet. Born 1458. Died
1530. By Girolamo Santa Croce.

LUIGI ARIOSTO. Poet. Born 1474. Died 1533.
By Carlo Finelli.

TORQUATO TASSO. Poet. Born 1544. Died 1595.
By Alessandro d' Este.

PIETRO BONAVENTURA METASTASIO, Poet. Born
1698. Died 1782. By Ceracchi.

CARLO GOLDONI. Poet. Born 1707. Died 1793.
By Leandro Bigioschi.

VITTORIO ALFIERI. Poet. Born 1749. Died 1803.
Bust by Domenico Manera.

ALESSANDRO GAVAZZI. Monk and Orator. Born
1809. Bust by Piericcini.

SCIENTIFIC MEN AND WRITERS.

CHRISTOPHER COLUMBUS. The Discoverer of the
New World. Born 1436. Died 1506. By
Raimonde Trentanove.

NICCOLO MACHIAVELLI. Political Writer and
Historian. Born 1469. Died 1527.

ANNIBALE CARO. Writer. Born 1507. Died
1566. By Antonio d' Este.

GALILEO GALILEI. Philosopher. Born 1564. Died
1642. By Domenico Manera.

GALILEO GALILEI. Philosopher.

SOLDIERS AND STATESMEN.

COSMO DE' MEDICI. Merchant and Statesman.
Born 1389. Died 1464.

BARTOLOMEO COLEONI. Soldier of Fortune. Born
1400. Died 1475.

STEFANO GATTAMELATA. Warrior. Died 1443.

FRANCOIS EUGENE OF SAVOY, called PRINCE
EUGENE. Military Commander. Born 1663.
Died 1736. By Caniglia.

PRELATES AND THEOLOGIANS.

FRANCISCO XIMENEZ DE CISNEROS. Cardinal and
Regent of Spain. Born 1437. Died 1517.

CARLO REZZONICO. Afterwards Pope Clement XIII.
Pope. Born 1693. Died 1769. By Canova.

PADRE VENTURA. Italian Priest. By Rinaldo
Rinaldi of Rome.

GREEK PORTRAIT GALLERY.

POETS AND DRAMATISTS.

- HOMER. Great Epic Poet of Greece. Born B.C. 850.
ARCHILOCHUS. Greek Poet. Born B.C. 700. Died B.C. 625.
HOMER. Great Epic Poet of Greece.
ÆSOP. Writer of Fables. Born B.C. 620. Died B.C. 560.
HOMER. Great Epic Poet of Greece. From the marble in the Louvre.
EPIMENIDES. Poet and Prophet of Crete. Lived about B.C. 596. From the marble in the Vatican.
ÆSCHYLUS. Tragic Poet. Born B.C. 525. Died B.C. 456. From the marble in Stanza dei Filosofi, of the Capitoline Museum at Rome.
SOPHOCLES. Tragic Poet. Born B.C. 495. Died B.C. 405. Bust from the Capitoline Museum.
ÆSCHINES. Greek Orator. Born B.C. 389. Died B.C. 314.
ARISTIDES. Athenian Patriot. Died B.C. 468.
EURIPIDES. Greek Poet. Born B.C. 480. Died B.C. 406.
ARATUS. Astronomer. Flourished B.C. 270.

PHILOSOPHERS, STATESMEN, AND GENERALS.

- BIAS. Greek Philosopher. Lived about middle of the sixth century B.C. Bust found at Tivoli.
THUCYDIDES. Greek Historian. Born B.C. 471. Died B.C. 395.

SOCRATES. Philosopher. Born B.C. 468. Died B.C. 399. Bust from that in the Louvre.

SOCRATES. Philosopher.

HIPPOCRATES. Physician. Born B.C. 460. Died about 357 B.C. From the marble in the Louvre.

ISOCRATES. Rhetorician. Born B.C. 436. Died B.C. 338. From bust in Villa Albani at Rome.

PLATO. Greek Philosopher. Born B.C. 430. Died B.C. 347. From the bust in Florence Gallery.

ANTISTHENES. Philosopher. From the marble in the Vatican.

DIogenes. Philosopher. Born B.C. 412. Died B.C. 323 or 324. From the marble in the Vatican.

DEMOSTHENES. Greek Orator. Born B.C. 381. Died B.C. 322. From the marble in the Louvre.

EPICURUS. Philosopher. Born B.C. 342. Died B.C. 270.

METRODORUS. Greek Philosopher. Born B.C. 329. Died B.C. 277.

ZENO. Founder of the Stoic Philosophy. Born B.C. 362. From the marble in the Vatican.

ALEXANDER THE THIRD, SURNAME THE GREAT, KING OF MACEDONIA. Born B.C. 356. Died B.C. 323. From the marble in the Louvre.

ALEXANDER THE THIRD, SURNAME THE GREAT.

PHOCION. Athenian Statesman and General. Born B.C. 402. Died B.C. 317.

ALCIBIADES. Athenian General. Born B.C. 450. Died B.C. 404. From the marble in the Vatican.

ALCIBIADES. Athenian General.

MILTIADES. Athenian General. Died B.C. 489.
From the bust in the Louvre.

MILTIADES. Athenian General.

ASPASIA. Born in the fifth century B.C. From the marble in the Vatican.

PERICLES. Athenian Statesman. Born B.C. 494.
Died B.C. 429. Bust from the British Museum.

PISISTRATUS. "Tyrant" of Athens. Born B.C. 612.
Died B.C. 527. From the marble in the Rospiglio Palace at Rome.

PERIANDER. "Tyrant" of Corinth. Born B.C. 670.
Died B.C. 585. From the marble in the Vatican.

LYCURGUS. Lawgiver. From the Vatican.

POSIDIIPPUS. Comic Poet.

MENANDER. Comic Poet. Born B.C. 342. Died
B.C. 290.

POSIDONIUS. Greek Philosopher. Born about B.C.
135. Died 51 B.C.

ROMAN EMPERORS.

NUMA POMPILIUS. Second King of Rome. From
the bust in the Vatican.

AUGUSTUS. Roman Emperor.

NERO, CLAUDIO CÆSAR DRUSUS. Roman Em-
peror, A.D. 54-68. Born A.D. 37. Died A.D.
68. From the marble in the Louvre.

NERO, CLAUDIO CÆSAR DRUSUS. Roman Emperor.

TIBERIUS, CLAUDIO NERO CÆSAR. Roman Em-
peror, A.D. 14-37. Born B.C. 42. Died A.D. 37.

CLAUDIUS I., TIBERIUS CLAUDIO DRUSUS NERO
GERMANICUS. Roman Emperor, A.D. 41-54.
Born B.C. 10. Died A.D. 54.

GALBA, SERVIUS SULPICIUS. Roman Emperor,
A.D. 68-69. Born B.C. 3. Died A.D. 69.
From the marble in the Capitoline Museum.

VESPASIAN, TITUS FLAVIUS SABINUS VESPASIANUS.
Roman Emperor, A.D. 69-79. Born A.D. 9.
Died A.D. 79.

CALIGULA. Roman Emperor, A.D. 37-41. Born
A.D. 12. Died A.D. 41. From the marble in
the Capitoline Museum.

NERVA, MARCUS COCEIUS. Roman Emperor,
A.D. 96-98. Born A.D. 32. Died A.D. 98.

TITUS, FLAVIUS SABINUS VESPASIANUS. Roman
Emperor, A.D. 79-81. Born A.D. 40. Died
A.D. 81. From the marble in the Capitoline
Museum.

DOMITIAN, TITUS FLAVIUS SABINUS. Roman
Emperor, A.D. 81-96. Born A.D. 51. Died
A.D. 96. From the marble in the Capitoline
Museum.

TRAJAN, M. ULPPIUS TRAJANUS. Roman Emperor,
A.D. 98-117. Born A.D. 52. Died A.D. 117.
From the marble in the Capitoline Museum.

HADRIAN, PUBLIUS AELIUS HADRIANUS. Roman
Emperor, A.D. 117-138. Born A.D. 76. Died
A.D. 138. From the Rotunda of the Vatican.

ANTONINUS PIUS. Roman Emperor, A.D. 138-161.
Born A.D. 86. Died A.D. 161. From the
marble in the Berlin Museum.

MARCUS AURELIUS ANTONINUS. Roman Emperor,
A.D. 161-180. Born A.D. 121. Died A.D. 180.
From the marble in the Berlin Museum.

MARCUS AURELIUS ANTONINUS. Roman Emperor.

PERTINAX, PUBLIUS HELVIUS. Roman Emperor,
A.D. 193. Born A.D. 126. Died A.D. 193.

VERUS, LUCIUS AURELIUS. Roman Emperor, A.D. 161-169. Born A.D. 130. Died A.D. 169.

ÆLIUS VERUS. Adopted Emperor. Died A.D. 138. From the marble of the Capitoline Museum.

ANNIUS VERUS. Roman Prince. Born A.D. 162. Died A.D. 170. From the marble in the Louvre.

MARCUS GALERIUS ANTONINUS. Roman Prince. Flourished A.D. 140.

SEVERUS, LUCIUS SEPTIMIUS. Roman Emperor, A.D. 193-211. Born A.D. 146. Died A.D. 211. From the marble in the Capitoline Museum.

GORDIANUS, MARCUS ANTONIUS, surnamed AFRICANUS. Roman Emperor, A.D. 238. Born A.D. 157. Died A.D. 238.

COMMODUS, LUCIUS AURELIUS. Roman Emperor, A.D. 180-192. Born A.D. 161. Died A.D. 192.

MACRINUS, MARCUS OPILIUS. Roman Emperor, A.D. 217-218. Born A.D. 164. Died A.D. 218.

PUPIENUS, MARCUS CLAUDIUS PUPIENUS MAXIMUS. Roman Emperor, A.D. 238. Born A.D. 164. Died A.D. 238. From the marble in the Capitoline Museum.

MAXIMINUS, CAIUS JULIUS VERUS. Roman Emperor, A.D. 235-238. Born A.D. 173. Died A.D. 238.

CARACALLA. Roman Emperor, A.D. 211-217. Born A.D. 188. Died A.D. 217.

GETA, PUBLIUS SEPTIMIUS. Roman Emperor, A.D. 211-212. Born A.D. 189. Died A.D. 212. From the marble in the Capitoline Museum.

GORDIANUS II., MARCUS ANTONIUS. Roman Emperor, A.D. 238. Born A.D. 192. Died A.D. 238.

DECIUS, CAIUS MESSIUS QUINTUS TRAJANUS. Roman Emperor, A.D. 249-251. Born A.D. 201. Died A.D. 251.

ALEXANDER SEVERUS, MARCUS AURELIUS. Roman Emperor, A.D. 222-235. Born A.D. 205-208. Died A.D. 235.

HELIOGABALUS (or ELAGABALUS), VARIUS AVITUS BASSIANUS. Roman Emperor, A.D. 218-222. Born A.D. 204. Died A.D. 222.

GALLIENUS, PUBLIUS LICINIUS VALERIANUS. Roman Emperor, A.D. 253-268. Born A.D. 218. Died A.D. 268.

GORDIANUS III. (or PIUS), MARCUS ANTONIUS. Roman Emperor, A.D. 238-244. Born A.D. 224. Died A.D. 244.

CAIUS JULIUS VERUS MAXIMUS. Roman Prince. Died A.D. 238. From the Capitoline Museum.

PHILIP THE YOUNGER, MARCUS JULIUS PHILIPPUS II. Roman Prince. Born A.D. 237. Died A.D. 249. From the Statue Gallery of the Vatican.

CARINUS.—MARCUS AURELIUS. Roman Emperor, A.D. 283-285. Born A.D. 249. Died A.D. 285.

JULIAN THE APOSTATE.—FLAVIUS CLAUDIOUS JULIANUS. Roman Emperor, A.D. 361-363. Born A.D. 331. Died A.D. 363.

DIOCLETIAN.—CAIUS VALERIUS AURELIUS. Roman Emperor, A.D. 284-305. Born A.D. 245. Died A.D. 313.

HOSTILIANUS. Roman Emperor, A.D. 251 or 252.

VOLUSIANUS, CAIUS VIBIUS. Roman Emperor, A.D. 252-254.

TRAJAN. Roman Emperor.

TRAJAN. Roman Emperor.

ANTINOS. Bithynian Youth. Died A.D. 132.
From the marble in the Louvre.

ANTONINUS PIUS. Roman Emperor. From the Naples Museum.

TIBERIUS. Roman Emperor. From Berlin Museum.

CLAUDIUS. Roman Emperor.

HERENNIUS. Roman Emperor, A.D. 251. From the Capitoline Museum.

SCIPIO AFRICANUS. Roman General.

JULIA MASÆ. Roman Empress. Died A.D. 223.
From the Capitol at Rome.

SABINA. Died A.D. 137.

COURT OF THE ROMAN LADIES.

LIVIA DRUSILLA. Roman Empress. Born B.C. 54.
Died A.D. 29.

DOMNA, JULIA (PIA FELIX AUGUSTA). Roman Empress. Born A.D. 170. Died A.D. 217.
From the Rotunda of the Vatican.

JULIA, DAUGHTER OF AUGUSTUS. Born B.C. 39.
Died A.D. 14.

AGRIPPINA THE ELDER. Born B.C. 15. Died A.D. 33.

AGRIPPINA THE YOUNGER. Roman Empress. Born A.D. 14-17. Died A.D. 60.

VALERIA MESSALINA. Roman Empress. Died A.D. 48.

PLOTINA, POMPEIA. Roman Empress. From the Rotunda of the Vatican.

MATIDIA. From the Capitoline Museum.

CRISPINA. Died A.D. 183.

MAMÆA, JULIA. Roman Empress. Died A.D. 235.
From the Florence Gallery.

MAMÆA, JULIA. Roman Empress.

SALONINA, CORNELIA. Roman Empress. Died A.D. 268. From the Capitol at Rome.

MARINIANA.

FAUSTIANA, JUNIOR. Annia Faustina. Died A.D. 175.

FAUSTINA. From the Florence Collection.

SABINA, POPPÆA. Roman Empress. Died A.D. 65.

LUCIUS JUNIUS BRUTUS. Roman Consul. From the Capitol at Rome.

SCIPIO, PUBLIUS CORNELIUS AFRICANUS MAJOR. Roman General. Born B.C. 234. Died B.C. 183. From the Capitol at Rome.

JULIUS CÆSAR. Roman Dictator. Born B.C. 100.
Died B.C. 44. From the Florence Gallery.

JULIUS CÆSAR. Roman Dictator.

JULIUS CÆSAR. Roman Dictator.

MARCUS JUNIUS BRUTUS. Roman General. Born B.C. 85. Died B.C. 42. From the Capitol at Rome.

NERO CLAUDIUS DRUSUS. Roman General. Born B.C. 38. Died B.C. 9.

DECIMUS CLODIUS CEONIUS SEPTIMIUS ALBINUS. Roman General. Died A.D. 197.

TERENCE, PUBLIUS TERENTIUS. Latin Comic Poet. Born B.C. 195. Died B.C. 150.

CICERO, MARCUS TULLIUS. Roman Orator. Born B.C. 106. Died B.C. 43.

CICERO, MARCUS TULLIUS. Roman Orator.

HADRIAN. Roman Emperor.

LIVIA DRUSILLA. Roman Empress.

SCIPIO AFRICANUS. Roman General.

SCIPIO AFRICANUS. Roman General.

DECIMUS CŒLIUS BALBINUS. Roman Statesman and Emperor. A.D. 238.

The Park and Gardens.

THE visitor should enter the Gardens by one of the staircases near the Central Tran-sept, pausing at the top of the broad flight of steps leading to the first terrace, to admire the prospect before him. At his feet are the upper and lower terraces, bordered by stone balustrades, the long lines of which are broken by steps and projecting bastions. Along these balustrades, at intervals, the eye is attracted by the statues that surmount them. Straight before him runs the broad central walk. On the second terrace the ground is covered with green turf, in season the beds are filled by richly tinted flowers, while along the broad pathways fine marble statues are placed; the graceful effect being further heightened by fountains that throw their jets high up into the air. On summer evenings these terraces are transformed into a veritable fairyland, the gardens and fountain basins being exquisitely illuminated with thousands of fairy lamps, forming a scene of unparalleled beauty. The world-renowned Firework Displays take place on the second terrace. Just below the great steps that lead from the second terrace is the large circular fountain, around which, on the outer edge of the surrounding path, are white marble classic statues of heroic size. To the left, or north, stand the Cedar Trees, near a smaller circular fountain, and to the right a corresponding basin, all of which, with the fountains on the second terrace, have been called the upper series. If we could lift our vision over the woody plateau beyond, we should see the waters of the great lake, on the shores and islands of which are the geological restorations, and those monstrous animals that inhabited the earth countless ages ago, when the world was young. To the right and to the left are pleasant sloping lawns, dotted here and there with trees and thickly-planted shrubs; and then, beyond the Palace precincts, stretching away into the far distance, is visible the great garden of Nature herself, a picture of rural loveliness almost unmatched by any scene so close as this to the great city.

In the Crystal Palace Gardens, two styles are most prominently followed—viz., THE ITALIAN.

and THE ENGLISH LANDSCAPE. The Italian style has not, however, been servilely copied, but rather adapted and appropriated. It has been taken, in fact, as the basis of a portion of our garden, and modified so as to suit English climate and English taste. Thus, we have the terraces, and the architectural display, the long walks, the carefully-cut beds, and the ornamental fountains; but the undulations of green-sward, that bespeak the English soil, give a character to the borrowed elements which they do not find elsewhere. The violent juxtaposition of the two styles of gardening—the Italian and the English—it may readily be conceived, would produce a harsh and disagreeable effect. To avoid this, Sir Joseph Paxton introduced, in the immediate vicinity of the terraces and the broad central walk, a mixed or transitional style, combining the formality of the one school with the freedom and natural grace of the other; and the former character is gradually diminished until, at the north side of the ground, it entirely disappears, and English landscape gardening, with its shrubberies and noble trees, its winding walks, pleasant slopes and gentle undulations is looked upon in all its beauty.

The Terraces.

DESCENDING the steps we reach the first terrace, the length of which is 1,576 feet, and its width 48 feet. On the bastions a number of grand allegorical statues are placed. These colossal works, twenty-four in number, finely personify the great commercial countries of the world, and many of the most important manufacturing cities of them. In the first category may be noticed India, Egypt, Turkey, Greece, all by Baron Marochetti; Italy, Spain, China, and South America, by Monti, who also modelled the Zollverein and Holland; Belgium, by Geefs; the United States, by Powers; Canada and Russia, by Launitz; California and Australia, by Bell. Of cities there are Paris and Lyons, by Etex; Mulhouse and Glasgow, by Calder Marshall; Liverpool, by Spence; Manchester, by Theed; Belfast, by Legrew; Sheffield and Birmingham, by Bell. Having inspected the grand marble statues and the fine white marble vases, copied from ancient examples of the highest excellence, as well as the fountains and flower-beds of the

Italian garden on the second terrace, the visitor will cross the terrace and arrive at the central steps leading to the circular fountain basin, from which point a most admirable view of the whole crystal structure is obtained. The deep recesses in the transepts, the open galleries, the circular roof to the Nave, the height of the Central Transept, the great length of the building, and the general aerial appearance of the whole crystal fabric, produce an effect which, for novelty and lightness, surpasses every other architectural elevation in the world. Turning his back on this view the visitor will notice on the right, near the east end of the Railway Colonnade, the Rosery, or Mount of Roses, crowned by an arcade of arabesque ironwork, around which is twined a variety of roses and other climbing plants. To the left of the Rosery is the Panorama building.

The Grand Fountains.

UNQUESTIONABLY a most prominent attraction of the grounds, irrespective of their natural beauty, is the Fountains, which comprise the six basins in the Italian Garden, the large Central Basin in the Broad Walk, and the two smaller ones on each side of it—in all, nine fountains.

The basins in the Italian Garden are ornamented by Statues in imitation bronze, designed by Monti; the large centre basin in the Broad Walk is surrounded by marble copies of some of the greatest *chefs-d'œuvre*, ancient and modern. Amongst them will be found the famous Farnese Hercules, the Venus de' Medici, the free and graceful Mercury by Thorwaldsen, and the Paris by Canova. But, with these exceptions, the fountains are left to the effect which the number and variety of the jets, and the volume of water they deliver, is sure to produce, unaided by the adventitious assistance of architectural or plastic ornament, which usually forms so prominent a feature in fountains. The Alexandra Fountain (so named by Her Royal Highness the Princess of Wales, on her visit to the Palace on the 24th of July, 1869) will be found on the north side of the grounds near the Intermediate Lake. The situation is extremely picturesque.

The highest jet of water in the large Circular Basin in the Broad Walk (now illuminated by electricity) attains the altitude of 200 feet; and around this is a series of single streams which force their spray to an almost equal height. The diameter of this basin is 196 feet—and a combination of small jets, forming a kind of trellis work of water, encircles the whole. The Fountains in the Italian Gardens are equally graceful, though different in the details of their design. The highest columns rise 90 feet, and the smaller jets which surround them are proportionately high.

Electric Fountains.

THREE of the Fountains may now be seen under entirely new conditions—being brilliantly illuminated by electricity, by Mr. Frederick W. Darlington, of Philadelphia.

Up to the present time the largest and most magnificent Electric Fountain in the world has been that at Prospect Park, Brooklyn, U.S.A. This was opened in August, 1897, the first display being thus described:—

“It was just after eight o’clock when a stream of light shot up from the dark, low-lying basins. Then all was dark again, until the water began playing from the bundles of plain-looking pipes in the centre. Slowly at first, then faster and faster, and higher and higher leapt the streams, forming a beautiful cascade in the air. But the crowd had seen that before, and were just beginning to murmur, when the electrician began to play his part. A soft radiance shot up, and the mist changed into ghostly spectres, floating away in the air. Then it changed, softly and gradually, into delicate blues and greens, yellows and reds, and crimsons, purple and lavender; and at each change the exclamations of surprise and delight were increased. The streams shot up for 50 feet, and soft fleecy veils of mist, tinted with the most beautiful colours of the rainbow, floated up against the dark sky.”

The Electric Fountain, described in such poetic language, was erected under the most skilful direction of its designer, Mr. Frederic W. Darlington, Ph.B., M.A.I.E.E., an electrical engineer of Philadelphia, and it is to this gentleman that the Directors of the Crystal Palace entrusted the work of designing and constructing an Electric Fountain on a still larger scale of magnificence than that at Brooklyn. This is in the great Central Fountain Basin, while two of the smaller ones on the terrace are also converted into Electric Fountains of great beauty.

To go beneath these fountains is to enter the realm of search-lights, switch-boards, coloured glasses, powerful electric pumps, and a host of delicate and complicated mechanical arrangements. The operator pulls a lever near him, and at the same times presses, say, a yellow button. Immediately there springs into the air a golden spout of water that returns to the pool changed to myriad drops of molten gold. Another button is pressed, and lo! the living column has become a vivid red, and every drop is like a ruby. Another lever is pulled, and a score of streams, playing towards the centre, spring into existence, followed by miniature geysers that assume every possible colour. Umbrellas of spray appear as another lever is touched, and these are followed by curiously whirling jets that twist like snakes of fire.

The Landscape Gardens.

Proceeding by a serpentine path, which leads by the valley of Rhododendrons and the Cedar Trees, we shape our course to the English Landscape Garden, where Nature holds supreme sway. The shaded walks, and cool, inviting groves, afford a most agreeable retreat from the apparent nakedness occasioned by the absence of large trees in the Italian garden. On an extensive slope, which is bordered in the distance by a bank of shrubs, is the Archery and Croquet Ground, most picturesquely situated, and, from its natural position, admirably adapted to this purpose.

In the valley below the Archery Ground is a piece of water picturesquely surrounded by trees, and connected with a larger lake, which forms one of the reservoirs for the supply of the Fountains. Passing in advance of the latter, and round the North Sports Ground, we arrive at

The Cricket Ground.

THE Cricket Ground, which is situated near the Sydenham entrance, and occupies a considerable portion of the Park, is now under the control of the greatest of English Cricketers, Dr. W. G. Grace, who has founded the London County Cricket Club, of which he is Secretary and Manager.

Adjacent to the Cricket Ground is an Old English Fair, comprising Merry-go-rounds, Swings, and innumerable other amusements. Rowing Boats and Canoes are on hire on the Great Lake still lower in the grounds. During the skating season the ice on this lake is thronged with thousands of skaters.

Proceeding towards the building, the visitor will arrive at

The Sports Ground and Cycle Track,

which cover an area of more than seventeen acres. The northern section has been surrounded by a Cement Cycle Track, on which most of the world's records for various distances have been made. The centre of the track is also used for football, hockey, cricket, and other games. The southern portion is now the ground of the London Polo Club, of which Major F. Herbert is Manager, and Major Cecil Peters Assistant Manager. The Final Tie of the Football Association, and other great Football Matches, are played here. Continuing his journey past the central walk which divides this Ground, the

visitor will notice some rustic steps leading through the belt of trees about midway on the left hand, passing up which he will gain the Grand Plateau, which is 47 feet above the level of the Lake that lies below.

Models of Extinct Animals and Geological Islands.

This Plateau commands a general view of the Boating Lake, containing three islands, the two largest of which are occupied by life-size models of the gigantic animals of the early geological periods of the world. It is here that one of the most original features of the Crystal Palace Company's grand plan of visual education was carried out. The leading features of Geology are displayed by means of the largest educational model ever attempted in any part of the world. It covers several acres, and consists of a display of nearly all the rocks that constitute the known portion of the earth's crust, from the old red sandstone to the latest tertiary beds of drift and gravel. Descending by the path a few paces to the right, we have a nearer view of the older rocks, immediately facing the rustic bridge, the lowest of which, the old red sandstone, is seen just above the water, forming a foundation upon which is superposed the whole mass of cliff on the right, consisting of mountain limestone, millstone grit, bands of ironstone, and beds or seams of coal, capped by the new red sandstone. The coal-measures are thus exhibited between their most evident boundaries, the old red sandstone below and the new red sandstone above; the whole being constructed of several thousand tons of the actual materials, in exact imitation of the Clay Cross coal-beds. The series was carefully tabulated by Professor Ansted, to ensure its geological accuracy, according to Sir

Joseph Paxton's designs for the picturesque arrangement of this interesting portion of the grounds. Turning to the left, the visitor will next arrive at the margin of the Lake opposite the Island called Secondary, because it represents those gigantic reptile-like animals whose fossil bones are found in the rocks immediately above the coal-measures, including the new red sandstone, the lias, the oolite, the wealden, and the chalk. Each of these formations is indicated by an uplifted portion of the rock which marks the boundary of the formation to which that particular form of animal life belonged, and in which the fossil bones of the creatures are still found. All the models of restored forms of extinct animals were designed, modelled, and constructed by Mr. Waterhouse Hawkins, aided by the counsel and criticism of Professor (afterwards Sir Richard) Owen, F.R.S. These restored forms commence with those that represent the life of the time of the new red sandstone formation as found in England, Germany, and Africa.

The Water Towers.

WE conclude with a brief reference to the two WATER TOWERS designed by the late Mr. Brunel, and erected for the purpose of raising water to a height sufficient to play the large jets of the great fountains. The height of the Towers from the ground is 284 feet, and as the basement floor of the Palace is on the same level as the cross of St. Paul's, the relative height will be at once apparent. To obtain the magnificent panoramic view from the galleries of these Towers the visitor can ascend that at the North end, either by Waygood's patent water-balanced lift, or by a winding staircase. The prospect extends into eight counties, and forms a picture of rural loveliness, incomparably finer than any other so near to the Metropolis. Undulating scenery prevails; here it is rich with bright verdure; there dark with

thick wood; here the grass field; there the grey soil, divided by long lines of hedgerows, and covered in spring with the delicate green of young wheat, and in the autumn with golden corn. A thousand churches may be counted in this glorious panorama, from the modest village spire, half hidden in the trees, to the massive dome of St. Paul's, and the grand old Abbey of Westminster.



IMPROVED TRAIN SERVICE AND THROUGH TICKET FACILITIES TO THE CRYSTAL PALACE.

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BAYSWATER.	MONUMENT.	TEMPLE.
BISHOPSGATE.	MOORGATE.	UXBRIDGE ROAD.
BISHOPS ROAD.	NOTTING HILL & LADBROKE GROVE.	WALHAM GREEN.
BLACKFRIARS.	NOTTING HILL GATE.	WAPPING.
CANNON STREET.	PARSONS GREEN.	WESTBOURNE PARK.
CHARING CROSS.	PORTLAND ROAD.	WEST BROMPTON.
DEPTFORD ROAD.	PRAED STREET (Paddington).	WEST KENSINGTON.
EARLS COURT.	PUTNEY BRIDGE (Fulham).	WESTMINSTER.
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Visitors to the Crystal Palace should, therefore, *always ask for "RAILWAY TICKETS INCLUDING ADMISSION TO CRYSTAL PALACE."*

NOTES ON TRAINS AND ROUTES TO CRYSTAL PALACE.

1. From DISTRICT and METROPOLITAN RAILWAYS Stations *change at Victoria* for SOUTH EASTERN AND CHATHAM AND DOVER and LONDON BRIGHTON AND SOUTH COAST RAILWAYS Routes; or *change at Blackfriars, or Farringdon Street, or Aldersgate* for SOUTH EASTERN AND CHATHAM AND DOVER (High Level) Route; or *Monument*, and thence over London Bridge for LONDON BRIGHTON AND SOUTH COAST (Low Level) Route; or Book *via* EAST LONDON RAILWAY and New Cross for BRIGHTON COMPANY'S (Low Level) Route.
2. From EAST LONDON Stations (Liverpool Street, Shoreditch, Whitechapel, Shadwell, Wapping, Rotherhithe, and Deptford Road), *change at New Cross*, thence *via* BRIGHTON COMPANY'S (Low Level) Route.
3. From NORTH LONDON RAILWAY Stations, proceed *via* Willesden, and *change either at Victoria* (thence as above); or at Addison Road (Kensington), thence *via* Clapham Junction and by BRIGHTON COMPANY'S (Low Level) Route; or *via* Broad Street and thence *via* EAST LONDON RAILWAY, or *via* Ludgate Hill or *via* London Bridge.
4. From GREAT WESTERN and LONDON AND NORTH WESTERN RAILWAY COMPANIES' Stations, book, WITHOUT PASSING ACROSS LONDON, by Rail *via* Victoria direct (thence as above); or *via* Addison Road, thence *via* Clapham Junction.
5. From GREAT NORTHERN and MIDLAND RAILWAY COMPANIES' Stations Trains run to Farringdon Street or Aldersgate and Loughboro' Junction in connection with Trains thence by SOUTH EASTERN AND CHATHAM AND DOVER (High Level) Route.
6. From SOUTH WESTERN Stations book either *via* Clapham Junction, thence by LONDON BRIGHTON AND SOUTH COAST (Low Level) Route or *via* Brixton, thence by SOUTH EASTERN AND CHATHAM AND DOVER (High Level) Route. But in some cases it will be found more convenient to proceed direct by DISTRICT RAILWAY to Victoria Station (thence as above).
7. From GREAT EASTERN Stations book *via* EAST LONDON RAILWAY, New Cross and BRIGHTON COMPANY'S (Low Level) Route; or *via* METROPOLITAN RAILWAY to Aldersgate and thence by SOUTH EASTERN AND CHATHAM AND DOVER (High Level) Route, or *via* Shadwell and thence *via* EAST LONDON RAILWAY and BRIGHTON COMPANY'S (Low Level) Route; or *via* Liverpool Street or Fenchurch Street, and thence from Holborn or Ludgate Hill, or from London Bridge Stations.
8. From LONDON, TILBURY AND SOUTHHEND Stations book *via* Fenchurch Street and Mark Lane to Blackfriars, thence by SOUTH EASTERN AND CHATHAM AND DOVER (High Level) Route, or from Mark Lane *via* EAST LONDON LINE and New Cross, thence by the BRIGHTON COMPANY'S (Low Level) Route.

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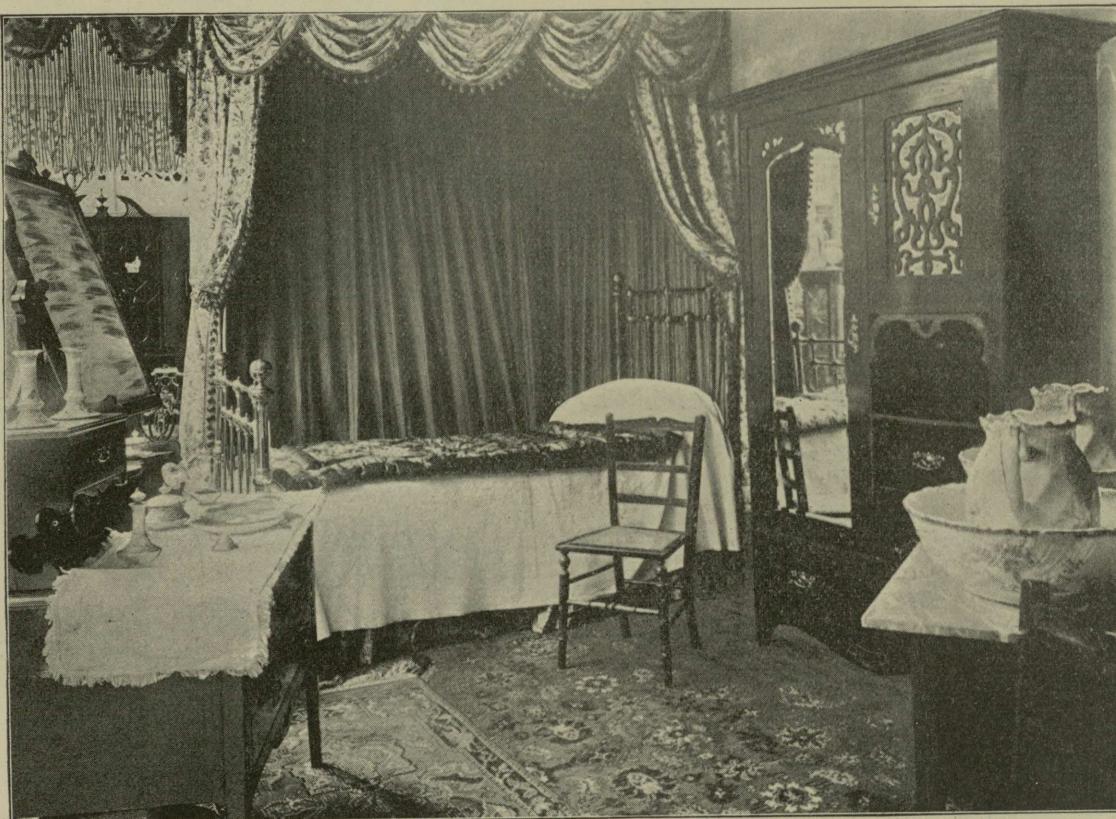
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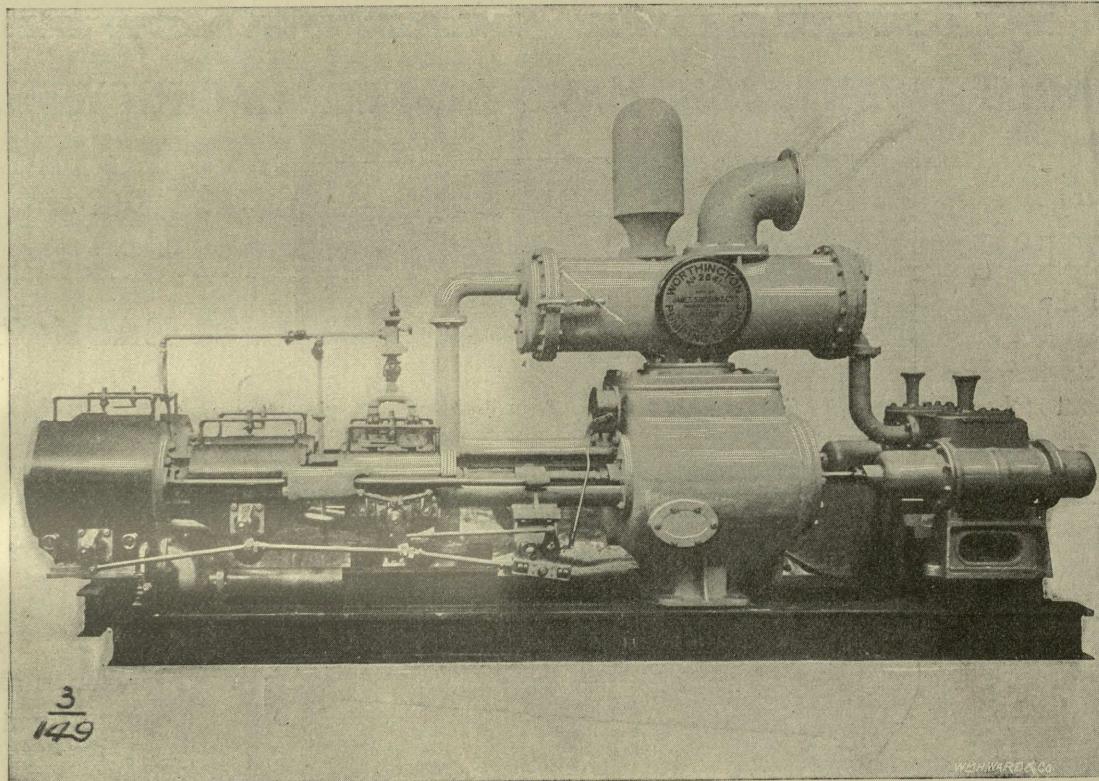
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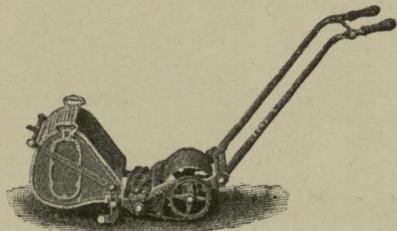
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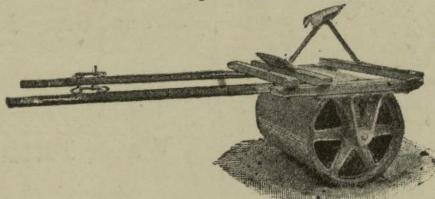
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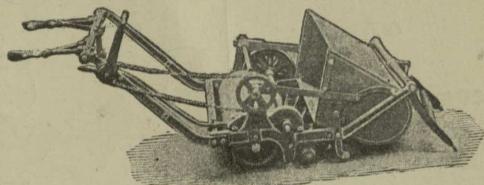
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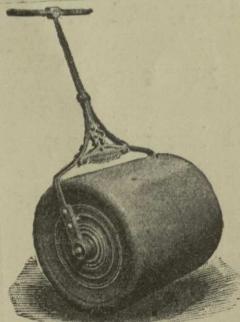
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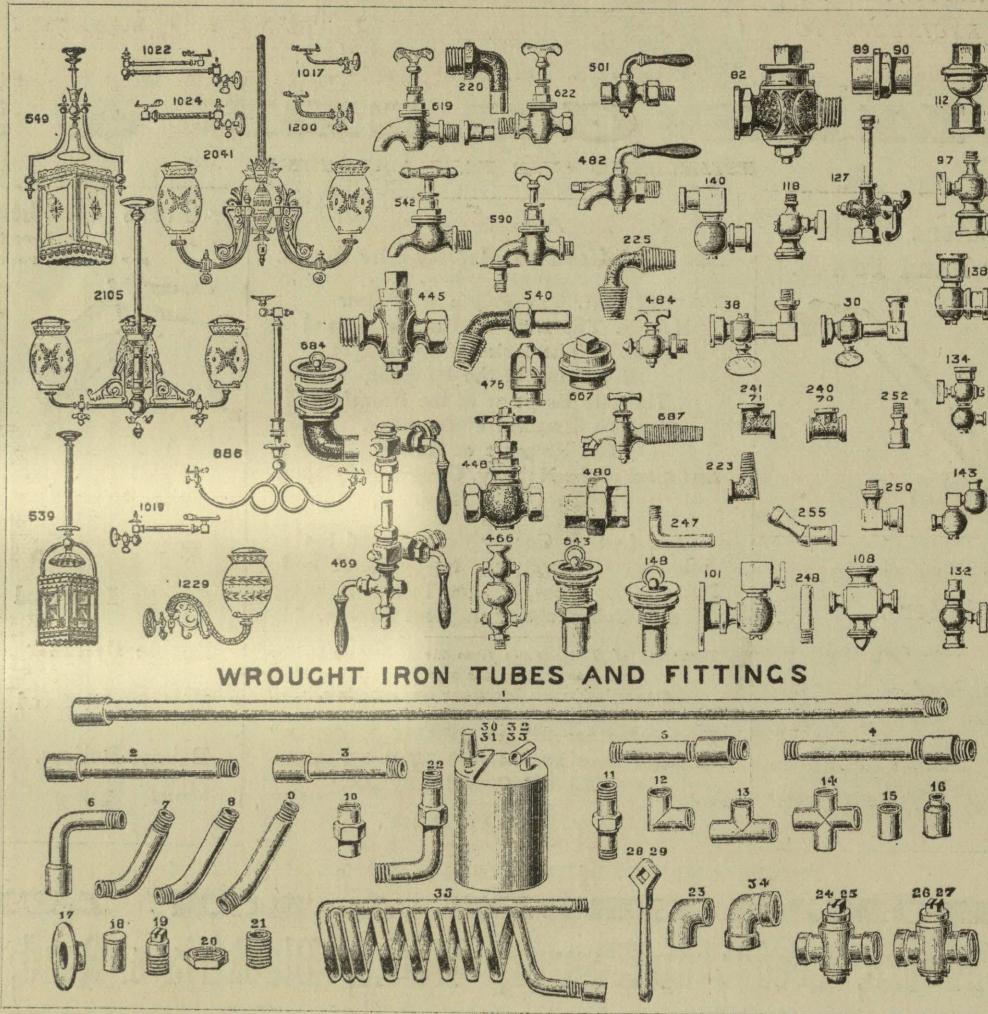
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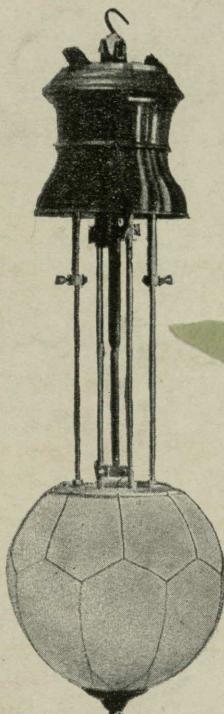
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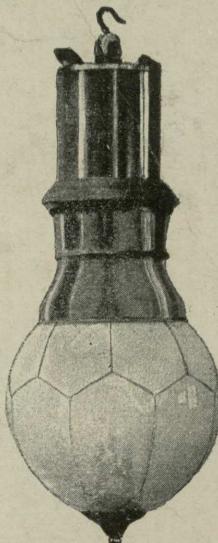
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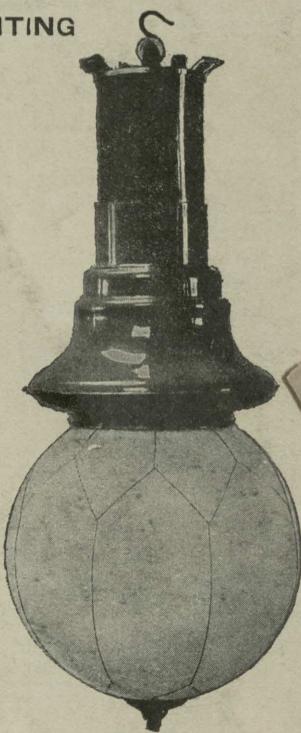
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